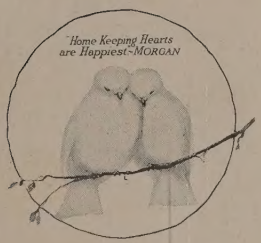
BVILDING WITH ASSVRANCE

Second Edition

BVILDING WITH ASSVRANCE

[*Second Edition*]



MORGAN

This Copy of

"Building With Assurance"

is registered in our records under

No. 40454

and should not be mutilated

In referring to a design merely mention
the illustration number and
page number.

Copyright, 1923, by
Morgan Woodwork Organization
All Rights Reserved

Warehouses	Factory	Warehouses
Morgan Sash and Door Co.	Morgan Company	Morgan Millwork Company
Chicago	Oshkosh, Wis.	Baltimore—Jersey City
Detroit		Greensboro, N. C.

Sawmill Operations
Foster City, Mich. Orin, Wash. Forrest City, Ark.

Sales Offices
Cleveland New York City Atlanta

There is no added cost for "Morgan-Quality"

Home

HOME reflects character. More, it moulds character. Home is the image of thought exposed, inviting the gaze of the world. *As your home is, so are you.* Then make your home as *you* want to be—in good taste, dignified, ennobling, to be admired. But see to it that it is also beautiful, comfortable and durable.

Home charm is not measured in dollars and cents—selection is more potent than expenditure in its achievement. It is surprising how inexpensively beauty, comfort and durability can be built into homes with the right kind of woodwork.

Somewhere in these pages is a design which peculiarly expresses your individuality. May the finding of your choice multiply the pleasure of the search.

Eminent Authorities Whose Enthusiastic Co-operation Made This Book Possible

ANGELL, ROSE, *Writer on Home Economics*
CORBIN, P. & F.
CRANE CO., THE
BREINIG BROS., INC.
GOOD FURNITURE
HARDWOOD FLOORING MANUFACTURERS' ASS'N
MACBETH-EVANS GLASS CO.
MARSHALL FIELD & CO.
STANDARD SANITARY MANUFACTURING CO.
THE TOUCHSTONE LANDSCAPE

AN INDEX to the special articles by these experts is printed on pages 436-437-438-439. They comprise a wealth of practical information in detail on Flooring, Painting Exteriors, Finishing Interiors, Builder's Hardware, Heating, Lighting, Plumbing, Landscape Gardening, Color Harmony in Home Furnishing, Selection of Furniture, Rugs, Curtains, Draperies, etc., Care of Woodwork to insure lasting beauty and low depreciation, and many other subjects of importance to home builders and remodelers.

MORGAN

MORGAN

"Building With Assurance"

"BUILDING WITH ASSURANCE" answers all the perplexing questions that stand between you and your ideal home.

It will guide you safely and pleasantly through your whole interesting building operation, from the selection of a suitable type of house down to the furnishing of each room.

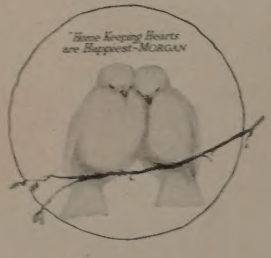
Imagine yourself leisurely rambling through the dozen or more homes that you have admired and coveted most of all—whose soul-satisfying perfection is indelibly stamped on your memory. Then you will know the quality of the entertainment that beckons to you from the pages of this book.

Every turn of a leaf discloses refreshing surprises—glimpses of home charm of such allurement as must have inspired John Howard Payne to write his immortal "Home, Sweet Home."

And, best of all, these suggestions are as sensible and as practical as they are beautiful.

"No man," said Herbert Hoover, "ever fought for his boarding house." And what woman ever did her best for any home other than her own?

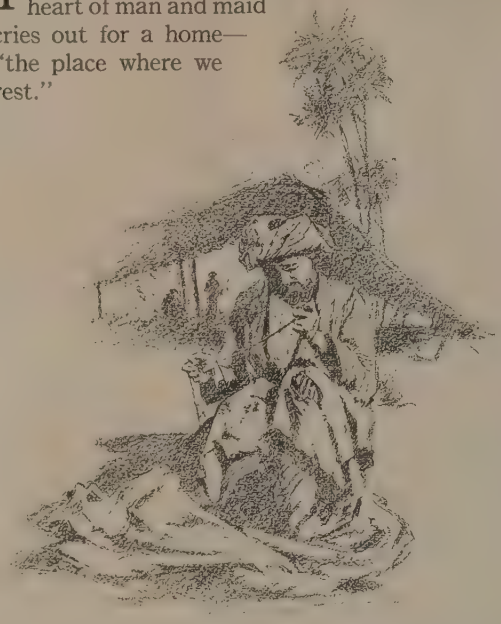
Only to read (on page 4) the names of the concerns and individuals who labored sincerely and conscientiously to give you the benefit of their rich experience in home-making is proof sufficient of the worth of this encyclopedia of home information.



A Woman's Thoughts About a Home

By Rose Angell
until recently Department Editor of Woman's World

IN EVERY clime, at all times, the innermost heart of man and maid cries out for a home—"the place where we rest."



To most of us at some period in our lives comes the opportunity for planning a Home—the beloved and sacred spot which will be our shelter—and another's—from the cares of the outside world, where we can gain strength and purpose to carry us through our tomorrows.

None of Life's pleasures will bring us purer, simpler joy than this, the task of planning surroundings that will be at once beautiful, simple and convenient: beautiful with grace of style and attractiveness of material; simple with lines that rest and charm the eye; convenient in that they are designed to save effort, strength and labor, by conforming to an ideal of true efficiency.

The first question to be decided is the style of home we prefer. Then the amount we can profitably spend thereon must be definitely fixed. Do we prefer a neat, compact two-story house, or a one-story residence in more rambling style? Does the Dutch type, with mansard roof, appeal to us, or the pure Colonial, with its tall white pillars? Do we prefer a quaint California bungalow, or a villa in composite modern design? The decision is an important one, and the question of suitability to our chosen building site must not be forgotten.

The general plan of our future home once settled, the stability and worth of the framework insured by choice of a competent architect, the construction vouched for by a reliable contractor, and ourselves fully assured of getting just what we specify from a dealer of good reputation whom we know we can trust, most of us will happen on the discovery that four-fifths of the beauty of our Home depends upon the woodwork.

Think of the numerous items which are comprehended under that unassuming term "millwork," and how much of the appearance of our Home will depend upon its artistry and worth! There is the portico, the entrance, the porches, the doors, the windows, the colonnades, the cozy corners, the stairways, the enduring furniture—in fact, everything which makes a real Home out of a mere shell of frame work and girders. And each of these details must be chosen harmoniously and well.

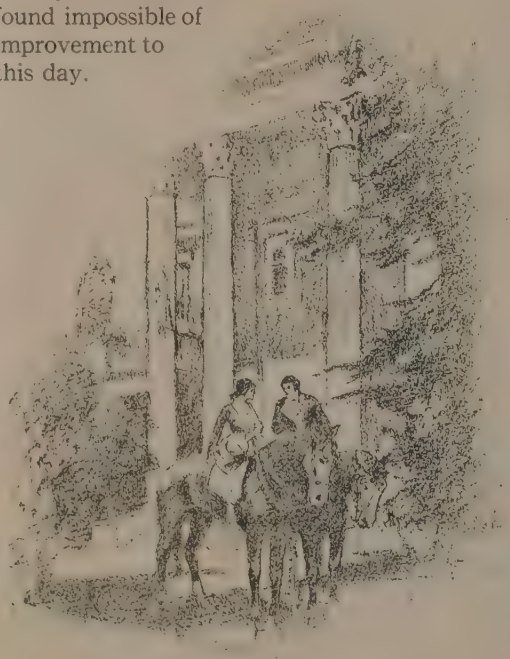
The Entrance

In planning the ideal Home, first let us consider the shape and style of the entrance—that feature which gives the arriving guests their first impression. A beautiful doorway speaks its welcome and tells its own tale of the hospitality within.

Everyone is familiar with the imposing type of entrance characteristic of Colonial days; the pediment-and-portico style typical of Southern architecture, where tall pillars reaching to the height of the second story support a substantial entablature with angled roof, the whole forming a practical covered way before the front door.

While the Colonial portico is perhaps too dominating for the smaller home, one of the leading fashions of today is no less Colonial in its inception. Perhaps we should say "Greek," for some of the most beautiful and simple doorways of Colonial times are purely Hellenic in form and type.

The supporting columns of the porticos conform strictly to the ideals of those Greek architects who gave us graceful columns with their simple Doric, scrolled Ionic, and elaborately carved Corinthian capitals. Those perfect proportions the eye of man has found impossible of improvement to this day.



The Tuscan column, a plain rounded pillar, is very popular and is typical of the mingled simplicity and strength which won for the ancient Roman the empire of his world.

Where pillars are used, it is well to remember that their proportions must be architecturally correct and the skillful designer of millwork will always take this point into consideration.

The simple, white painted, panelled Colonial door was most often surmounted by a semi-circular transom, known as a "fanlight" or "sunburst," with the panes sometimes leaded in quite intricate designs. Then glass panels were not seen as often as they are today, and side lights were rare.

Today, with our ever-increasing love of all outdoors, the more light we get, the better we like it. In some instances the upper half of the door consists of a single clear sheet of glass, while the lower half is wood panelled, thus giving us a view of the flowers and foliage which greet us from our own dooryard, as well as furnishing a very practical means of lighting the hallway, which sometimes proved a difficult problem.

Other doors are patterned after those which look over gardens, the woodwork is merely a frame holding in place transparent panes of crystal.

The Vestibule

Where the doorway leads into a room instead of directly into the hall, a vestibule is almost indispensable, especially in those parts of the country where overshoes, fur coats and umbrellas are necessities for a part of the year at least. With a low built-in hall seat on one side, its hinged top opening on a convenient receptacle for rubbers, overshoes, roller skates, (and what not!), and above this a convenient mirror set into a panel of the wall, opposite an umbrella stand and a row of pegs for caps and sweaters, and with a wire mat and an inexpensive rug on the floor, your vestibule will be furnished.

Of course, however convenient and well-intentioned the vestibule is but a substitute for the hall proper, and more and more are people choosing that type of house which has a hall from which the more important reception rooms radiate. Where privacy is desired, the hallway is invaluable as a means of communication between the different parts of the house, as each room may be completely shut off from the others. With small families this

is perhaps unnecessary, and here the owner must exercise his or her individual taste.

The Hall

An ideal hall is one which forms an imposing unit with the staircase, that rises from it and with which it is intimately connected.

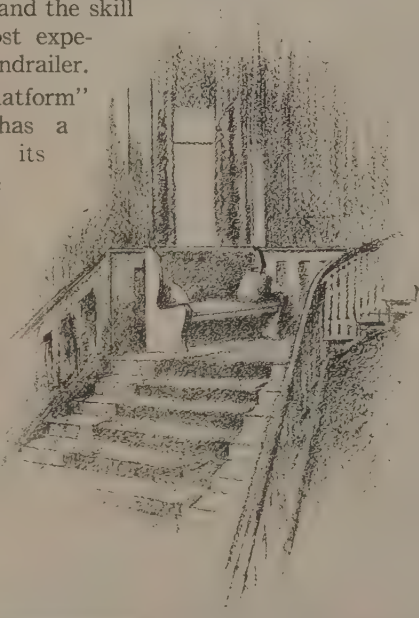
Reproductions of Colonial hallways are much in vogue at present and the combination of white enamelled panels and mahoganized rails and skirting is both striking and delightful, especially if the staircase carries out the idea, with rich red in handrail, newel post and treads, and cream white balusters, uprights and side panelling.

How many staircases appear to have been designed merely as a means of ascending to the upper story. The stairway may be (and should be) made one of the interesting features of the Home.

Three types of stairways are found practical in the modern home—the straight flight, the curved, and the platform or landing staircase.

With the first we are all familiar. The long, narrow hall seems to demand the straight Colonial flight, and for this the ideal choice is white woodwork and mahoganized handrail with slender balusters.

The curved staircase, a development of the early spiral stair, though graceful, depends for its successful treatment upon the design and proportion of the curves, which demand the skill of the most experienced handrailer.

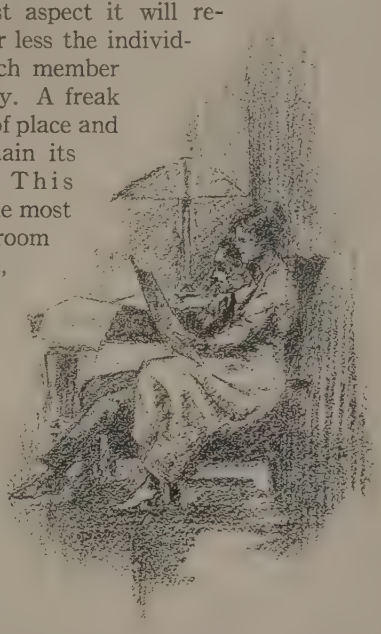


The "platform" staircase has a charm of its own. The landing which is generally placed halfway up the flight suggests repose. If this landing can be placed beneath a window, and a window seat arranged, the effect will be heightened.

One important point to remember is that the most satisfactory stairways are built with wide treads and low risers, forming what are known as "shallow" stairs. The effort of ascending is lessened as the height of the riser decreases.

The Living Room

The living room as we know it today is essentially a product of modern American family life. It is the room where the several members of the family meet to sit, sew, read, and carry on that part of their daily intercourse which all hold in common and in its truest aspect it will reflect more or less the individuality of each member of the family. A freak room is out of place and will not attain its true end. This should be the most democratic room in the house, its message, "Comfort and Cheer."



The Window Seat

Wide, low windows suggest the built-in window seat with soft, upholstered cushions, and a handy magazine stand nearby, covered with the latest magazines and books. This may be used as a resting place, or by placing the cushions and draperies in the box, (of which the window seat is merely a cover), we have the most convenient stand possible for those decorative vases of flowers, the pot or two of ferns, or one of those flowering plants, without which no homelike living room is worthy of its name.

Since the low radiator has been used, some wise folk have devised a method of making

MORGAN

this usually unsightly object a thing of beauty by enclosing it with wooden covers and thus giving it additional usefulness as a seat.

French Doors

The average Home will be made doubly attractive if French doors are used between all the rooms on the ground floor, with the

exception of the kitchen. For the bedrooms, privacy naturally demands doors of the usual wood panel pattern.

The Mantel

The fireplace naturally will be the leading feature of every well planned living room, and on its grace and symmetry a great deal of the beauty of the room depends. Heavy fireplaces and mantels of brick, over-mantels of oak elaborately carved, and marble mantel pieces of stiff Victorian style, all have had their periods of popularity, but nothing is better suited to the pretty, modern American home than the over-mantel of wood with plain frieze and architrave and simple cornice.

For the lining of the fireplace, brick may be used, but tiling, with its polished red or yellow surfaces, its quick light reflections, has always seemed to possess charm.

The Dining Room

A style of interior decoration which has seldom been improved upon for the dining room is that in which the woodwork becomes the leading feature of the room. Here beautiful panelling suggests itself, with the wood showing the grain in all its native beauty. Much of course depends on the situation of the room and its relationship to the rest of the house. More expensive at first than wall-paper or one of the other popular finishes, in the end it will save its cost over and over again, as it is practically indestructible, and unlike any other decoration, its beauty and worth increase as the years go by.

The panelling usually covers the walls to two-thirds of their height, with a wide plate rail above. That part of the walls above the plate rail may be papered in one of the rich red or dull orange papers which form so excellent a foil for the dusky beauty of the wood.

The built-in sideboard will always appeal to the man or woman with a keen sense of the fitness of things. There must be plenty of drawers for the silver and table linen which are in constant use and for those precious lace-trimmed doilies and elaborate centerpieces which are not the least of every good housewife's treasures.

In its general design, the sideboard should accord with the rest of the woodwork, and material and finish, size and shape of mould-

ings, should be identical. Even the glass doors should be in keeping.

A clever contrivance, which will meet with the unqualified approval of the housekeeper, is a small sliding panel in the built-in buffet, or in the wall. This gives direct access to the kitchen, and is a real little labor saver.

The Breakfast Nook

Another device which is becoming more and more popular in these servantless days, is a breakfast nook, where both breakfast and luncheon may be served. In the morning, a few steps from the range take you into the delightful little alcove—just wide enough to hold a long, narrow table and two seats. What a saving of time and labor not to have to set the dining room table for the quick breakfast or for the cup of tea when the cheery neighbor steps in around four o'clock.

The breakfast nook should be bright, sunny and cheerful, or it will fail in its mission.

The Library or Den

This is distinctly the domain of the man of the house. Here, surrounded by his books and papers, he can read and smoke. He will like dark, rather plain surroundings, with a strongly contrasting note of color, and with nine men out of ten the favorite color is red. The sensible woman will leave the choice of arrangement to him whose retreat it is to be.

The Bookcase

A fireplace in the library, flanked on either side by built-in bookcases covering the entire side of the wall, is both a comfort and an adornment. A comfortable chair on each side of the hearth, well chosen lights, and the wisdom of the ages within touch of the outstretched hand. Let us house these good friends of ours safely, for when the long winter evenings come we shall find the hours spent in the library some of the happiest and most fruitful of our lives.

The Bedrooms

The cretonnes and gaily decorated chintzes which have governed bedroom styles for several years cry aloud for a background of plain white woodwork as a foil for their brilliance. Hence, for our bedrooms, white woodwork is first in favor. It has the three-fold advantage of being bright, dainty in effect, and if a good enamelled finish is used, easy to keep clean.

Imagine the dainty bedroom of Milady with white woodwork, cream walls, and low cushioned window seat, patterned after the one in the living room below. It should have a large closet with built-in shelves and drawers and mirror door. Lives there a woman who won't appreciate seeing how she looks, from the tips of her shoes to a final pat or twist at her hair, before considering her toilet complete?

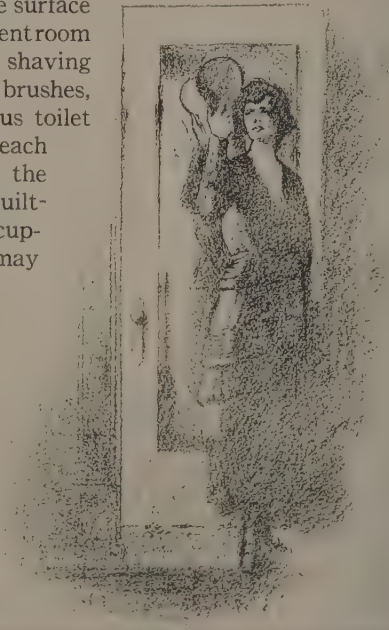
A carefully chosen suite of furniture in our pet period style, a couple of good rugs on the hardwood floor, and our bedroom is complete.

The Bathroom

In most homes the bathroom gets hardest usage and usually, unless it is planned with the utmost simplicity, it is difficult to keep spotlessly clean and attractive.

A way to eliminate dust-harboring corners and inaccessible floor surfaces is to have the bath built in an alcove in the wall. This removes it from the room itself and is a good way to dispose of its cumbersome presence. A plain washable curtain hanging from a bar near the ceiling will screen it from the rest of the room and give one an additional feeling of privacy.

Built-in cupboards whose tops provide plenty of table surface afford convenient room for soaps, shaving utensils, tooth brushes, and the various toilet accessories of each member of the family. The built-in medicine cupboard, too, may well have its place in the bathroom to hold the few simple remedies for cuts, burns, etc.



MORGAN

A large mirror, placed under a good light, preferably between two windows, and a small triple mirror which will fold into the wall, for use when shaving, should not be forgotten, while a wide shelf beneath the large mirror may serve as a dressing table at need.

The preferred color scheme for the bathroom is pale blue or soft green painted walls with high tiled wainscoting below, but the woodwork should be white, reflecting purity and sanitation. The bathroom de luxe may have tiling on the floor and walls, but most of us will be satisfied with a light wood floor which will form a pleasing background to the one or two small, washable rugs that harmonize with the tiled wainscoting and painted walls.

The Linen Closet

The linen closet should have many narrow shelves, set close together, so that each article may be easily found and removed without disturbing a dozen others in the search. Shallow drawers will hold the more treasured pieces and give them better protection than is needed for the sheets and towels which are in everyday use.

This linen closet can be built into a convenient wall space and is correctly located near, or in, the bathroom, where fresh towels and washcloths will always be near at hand.

The Linen Chute

In conjunction with the linen closet we often find the linen chute, built in the wall and reaching to the laundry in the basement, down which the soiled clothes may be dropped and which does away with considerable work for the housewife. This chute should be set in place before the plastering is finished.

Another handy built-in cupboard is one in a spare corner near the kitchen or in the pantry to hold brooms, the carpet sweeper and cleaning mop, dustpan, etc., with a few convenient pegs for the necessary dustcloth. Let there be a place for everything and it will be easy to keep everything in its place.

The Kitchen

It is to the interest of the housekeeper that the kitchen be so arranged with a view to convenience and comfort, that every hour spent therein will be a pleasant one. It is the steps that count, so plan your kitchen for what we may call "step economy."

We have in mind a kitchen which was designed for real efficiency. It is an oblong room. Along one wall is a row of windows. In the center of the other wall is a door leading to the dining room. Next to the dining room door is a narrow table (just below the sliding panel we mentioned in our suggestions for the dining room) and beneath this table are built-in drawers which hold towels, dusters, etc.

Remember to leave space for the kitchen range. On the remaining side of the room is the built-in kitchen cabinet, with its enamelled table space and numberless shelves, all of cream painted woodwork.

Next to the kitchen cabinet is a wide wooden shelf, covered with enamelled iron, to which the dishes are transferred preparatory to being washed. Next comes the sink, fully equipped with hot and cold water. On the left of the sink is another wide shelf which is the draining board. Above is a convenient wooden rack for draining the heavy dishes; below, a cupboard for kettles, saucepans and skillets. Next comes another wide shelf, where the dishes are packed in neat rows ready for the next meal. Could the science of dishwashing be more carefully worked out?

The floor of this model kitchen is covered with light brown linoleum, the walls are painted in soft pleasing blue, and the woodwork gives that air of spotless cleanliness which every model housekeeper strives for.

A comfortable rocker and a high stool provide means of compliance with the advice

MORGAN

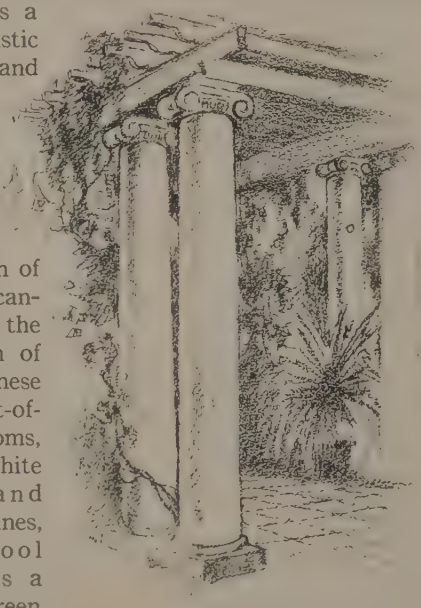
of the old doctor: "Never stand when you can sit; never sit when you can lie down," a rule which every woman who would preserve her youth and good looks would do well to remember.

In one corner of our kitchen is the built-in icebox, with the back of the ice compartment opening on to the porch, so that there is no tracking of muddy boots and dripping ice through the kitchen. In the absence of a permanent drain pipe, the drip pan beneath the ice compartment can also be removed and emptied from the outside, thus obviating what is frequently a source of petty annoyance from an overflow.

While we are discussing practical matters, a few words about screens, storm doors and windows will not come amiss. In changing climates these are necessities and modern ingenuity and forethought have provided us with a door needing only a few moments for perfect adjustment to winter and summer needs and screen windows which are just as easily set in place.

The Pergola

Living out of doors during the summer as we do, we have come to look upon the graceful pergola as a characteristic feature and beautifier of the well-kept garden. Even the charm of the porch cannot rival the attraction of one of these real out-of-doors rooms, with its white lattice and trailing vines, whose cool leafage is a perfect screen from the passersby and from the summer sun. When June showers us with her "thousand beauties" and sweet September sees rich purple grapes hanging from the trellised frame, who will deny the pergola its value as an integral part of the garden, or hesitate to admit that its beauty is paralleled by its usefulness and worth?



And here we will take leave of our Home, planned for our happiness and comfort in the days to come.

Let us strive to make our house a Real Home; not just a place to eat and sleep in, a place to store fine furniture, or a museum of rare and costly things; but a place to live in, to rest in, to be happy in, to which we cling for its associations with those we hold dear; so that the little ones who are growing up around us may be rightly influenced thereby and may look back, when they are full-grown, with loving thoughts and memories to the happy days spent there.

MORGAN

Practical Plan Suggestions

HE THAT hath eyes to see, let him discern, in the pages immediately following, the distinct advantages of "homes," which reflect the higher standards of living, over "houses"—mere places to live in.

Not the least of these advantages is effectual economy in both first cost and maintenance.

The difference between "homes" and "houses" is not one of price, primarily, but of intelligent planning—of finished skill in adapting modern materials, methods and arrangements to today's advanced standard of living.

These evidences of progress are more particularly noticeable in the smaller homes, usually considered too restricted in size, adaptability and price to permit the introduction of refinements heretofore associated only with generous purse-capacity.

This book shows only a few representative home designs covering a broad range, each one suggesting scores of ideas which may be developed by studying the display of detailed woodwork listed on succeeding pages.

Consult a Competent Architect

Houses of every grade sometimes disappoint their owners, because personal opinion overrules professional counsel in their development.

First of all, home is a vision. Then a series of visions—pictures of the imagination as numerous as the members of the family which anticipate living in it.

None of the pictures is like any other. Father, mother, sister, brother, all have individual perspectives. To be a success, home must please all.

The process of reducing visions to a practical workable basis is the most critical (though none-the-less delightful) period of home building.

Many excellent ideas are conceived in enthusiastic minds, but until they are made to conform with architectural principles, they are usually impracticable and about as satisfactory as diamonds in the rough.

A better understanding—a more intimate relationship between home builder and architect—will be established by a careful study of this volume.

It is to be noted at the outset that this information is not intended to supplant the supervising architect, nor to interfere in any way with his recommendations; but, on the contrary, to facilitate effective, harmonious co-operation between client and counsel, to the end that the architect's efforts may be constructively productive from the beginning of his engagement. It saves the time usually consumed in a preliminary groping about for a common viewpoint, for the more important work of actual plan building.

A small premium invested in building protection will insure a building worthy of the protection it will receive throughout all the years of its usefulness.

Underwrite Your Plans

SUCCESSFUL home building is one of life's most delightful experiences, the enjoyment of which totally obscures the cost, both in anticipation and recollection; but—

The default of a few simple precautions may bring lasting disappointment, loss and regret.

Safety in building—the fulfillment of every promise in plans and specifications—is assured by association with concerns of proved integrity and responsibility.

Better than promises is contract security, as represented by the Morgan Guarantee, which without exacting any premiums, removes every element of doubt from woodwork purchases.

Morgan Guarantee

This certifies that all woodwork bearing the MORGAN stamp which, with proper care, (see page 319) fails to give satisfaction will be replaced free of charge.

—*Morgan*

Backed by the resources of the great Morgan Organization, this contract is more than a promise. It is even further-reaching than a fire insurance policy, for it protects not only property, but peace of mind as well, since "as your home is, so are you."

Building on uncertainty digs the grave of your hopes. Refuse promises—demand assurance.

MORGAN

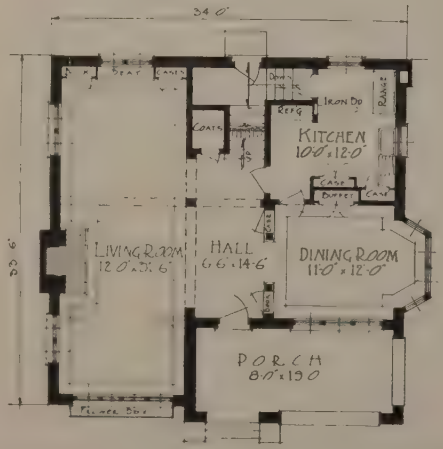
There is no added cost for "Morgan-Quality"

Morgan Plan Suggestion No. 1-A

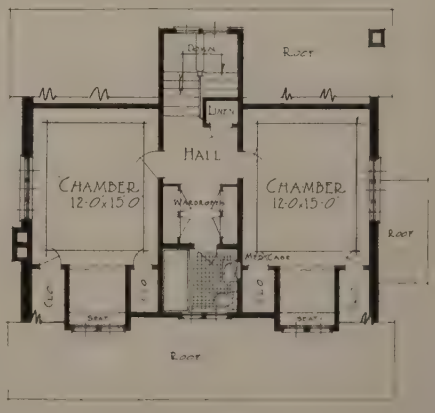
WORDS cannot express the pleasing, warm, and generally satisfactory air of this house.

Is it because it would make a "real home"? The smoothly thatched roof, with its well designed dormers and slopes blends into the entrance; and almost speaks the word: "welcome."

The interior, with the large living room, open reception hall and dining room is all that could be desired; while the arrangement of the second floor, with wardrobes just outside of the bathroom, is certainly practical.



Many of the designs can be built of materials other than those shown—to suit individual tastes.



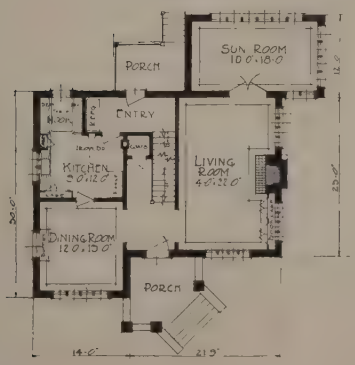
Morgan Plan Suggestion No. 2-A

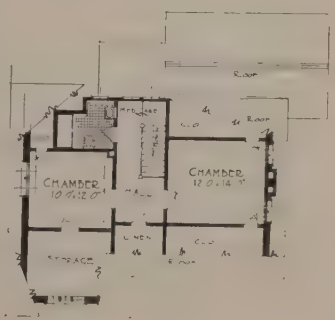
THIS Craftsman design bungalow with garage attached under the sun room, is particularly adaptable to a corner, but can also be placed on an inner lot.

The interior with center hall opening into living room and dining room, and separating these two main rooms, is much desired by many.

A pair of French doors between hall and dining room will be found to be most pleasing in every way. The same treatment for the opening between hall and living room would not only improve these rooms, but would also make the living room more liveable in cold weather.

The breakfast nook just off the kitchen saves energy when only a light meal is desired.



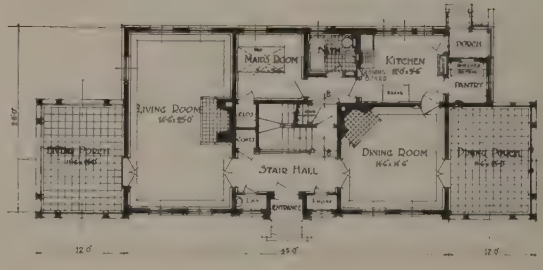


Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 3-A

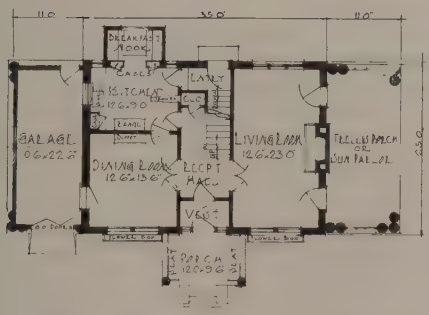
HERE, indeed, is an unusual Modern American home that was truly designed for comfort—from stair hall to sleeping porch—from dining porch to living porch.

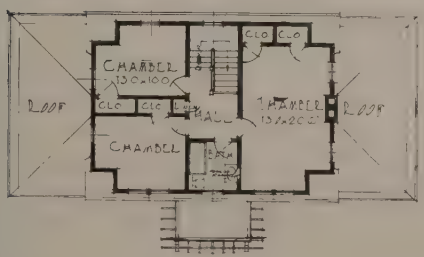
It is plain that every detail of this home has received careful attention. Note, for instance, the especially good wall space with which every room has been provided. And the lavatory and phone closets at the sides of the entrance are as practical as they are unusual. Here is a plan which is filled with many pleasant deviations from the ordinary.



Many of the designs can be built of materials other than those shown—to suit individual tastes

Morgan Plan Suggestion No. 4-A





THIS Colonial house with garage attached, affords the owner the pleasure of knowing that he has a home of correct Colonial design.

The exterior with its well balanced ends and center entrance could hardly be improved upon; while the interior is well arranged in every detail to make home life what it should be.

The breakfast nook is a feature that will appeal to every woman.

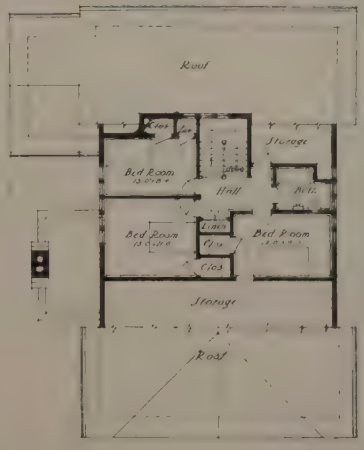
Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 5-A

THIS Modern home with detached garage, and pergola from house to garage, will appeal especially to those who are seeking the unusual. It is a truly Modern design with a touch of Craftsman, embodying modern conveniences and modern beauty.

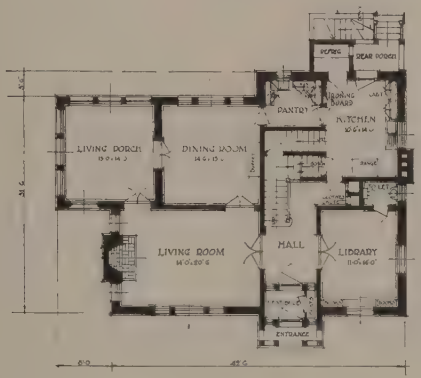
Make a particular note of the terrace which has been provided between the artistic fireplace nook and the sun room; and the open veranda above the nook. This is truly a beautiful home anyone would be proud to own—and use—and enjoy.

Although it is essentially a corner lot design, it could be placed on an inner lot, losing however some of the beautiful effect as shown above.



Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 6-A



THE distinctive Tudor tendencies which have been included in the design of this home are exceptionally impressive. It will never be forgotten once it is seen.

And you will notice that the completeness of the interior has not been sacrificed in order to attain its exterior beauty. It is rarely possible to have a living porch so easily accessible from both the living and dining rooms. And the library or den with its adjacent lavatory has very thoughtfully been isolated from the rest of the home.

The second floor with spacious bed rooms and two baths is splendidly arranged. The attic is finished providing, three bed rooms and bath as shown in floor plan.

Many of the designs can be built of materials other than those shown—to suit individual tastes.

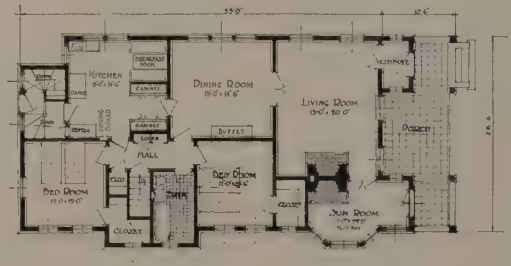
Morgan Plan Suggestion No. 7-A

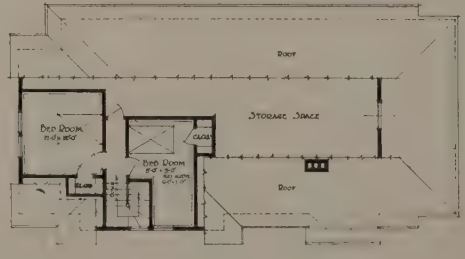
COMPACT, commodious, comprehensive —we can think of no better description for this attractive bungalow of Tudor design. Not one desirable feature is lacking.

Especially appealing is the large light and airy living room. The spacious porch is equally inviting for eating and sleeping. A cozier corner than the sun room would be hard to imagine.

The two attic bedrooms will be found most convenient.

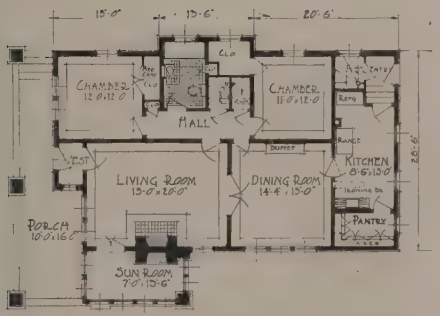
This type is appropriate to any section or climate —easy to heat, yet cool in summer, as it provides for free circulation of air throughout. Economical to build.

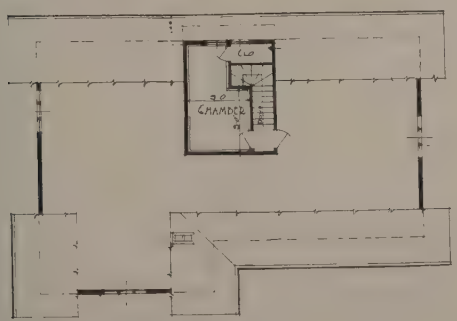




Many of the designs can be built of materials other than those shown—to suit individual tastes

Morgan Plan Suggestion No. 8-A

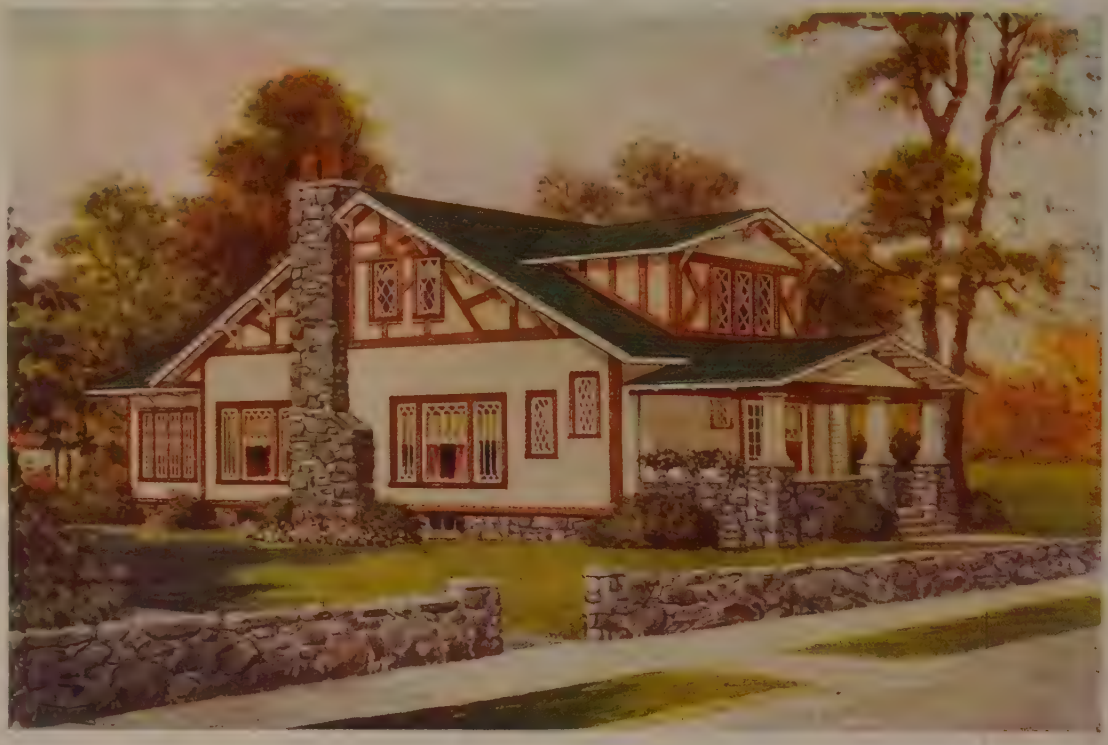




HERE is one of the typical bungalow designs so attractive to many. The vestibule, living room, dining room, and kitchen on one side, with the sleeping rooms on the other, makes an ideal arrangement, admitting no lost space.

The sun room off the living room, with fireplace, is an attractive feature for all seasons. The large porch would certainly be ideal in the summer season and could be screened if desired. A maid's chamber in the attic is an added feature.

Many of the designs can be built of materials other than those shown—to suit individual tastes



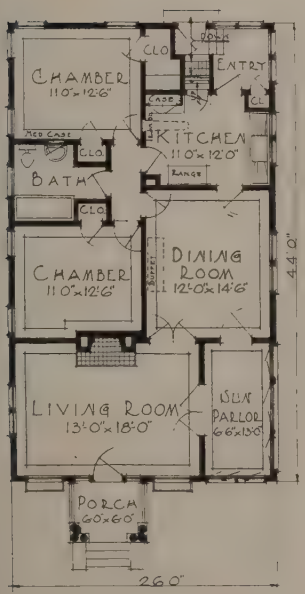
Morgan Plan Suggestion No. 9-A

THIS Mid-Victorian home possesses a combination of beauty and practicability rarely found together. A study of the plan will show that it embodies several unusually attractive features. For instance, notice that a comfortable room, which may be used as a den or library, adjoins the down-stairs bedroom.

This will appeal particularly to the man who wishes occasionally to seclude himself from the rest of the household. Also note the spacious living room and the sun porch convenient to the dining room. This home is well worth studying carefully.

Many of the designs can be built of materials other than those shown—to suit individual tastes.

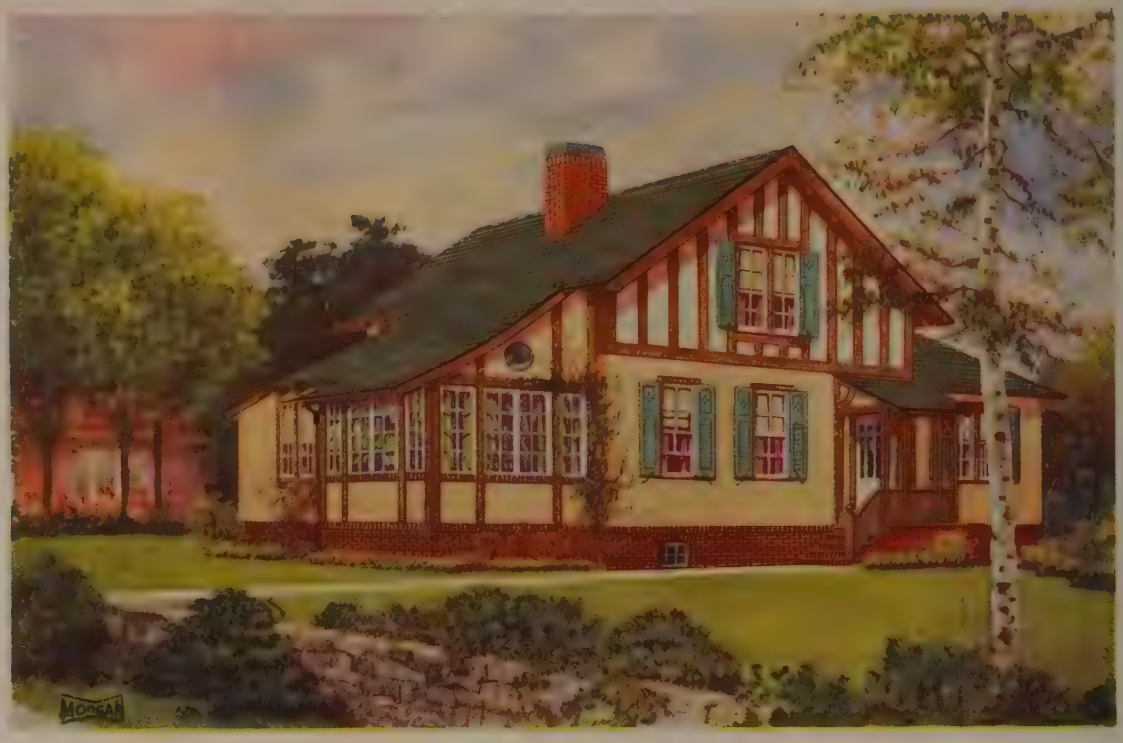
Morgan Plan Suggestion No. 10-A



WHAT could be more attractive than this bungalow, designed along Colonial lines. Plenty of light and air in every room, but not interfering with the placing of furniture where it belongs.

The front entrance with its numerous columns would certainly make one wish to see beyond, into the excellently arranged interior, so carefully laid out that all space has been utilized, yet no crowding. The stairway from the kitchen leads up to a spacious store room.

Many of the designs can be built of materials other than those shown—to suit individual tastes.

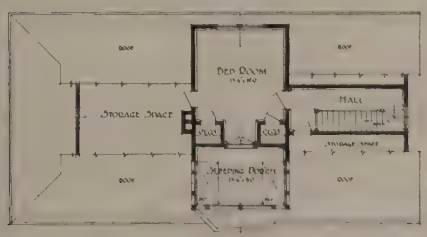


Morgan Plan Suggestion No. 11-A

THE more you study this home the more you will like it. While the basis of the design is of English origin it has been Americanized and modernized to meet our ideas of comfort and beauty. Here, again, we find a spacious sun porch adjacent to both the living and dining rooms. Also note the sensible location of the entrance and of the vestibule in relation to the rest of the house. Two baths, one conveniently "Up stairs."

Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 12-A



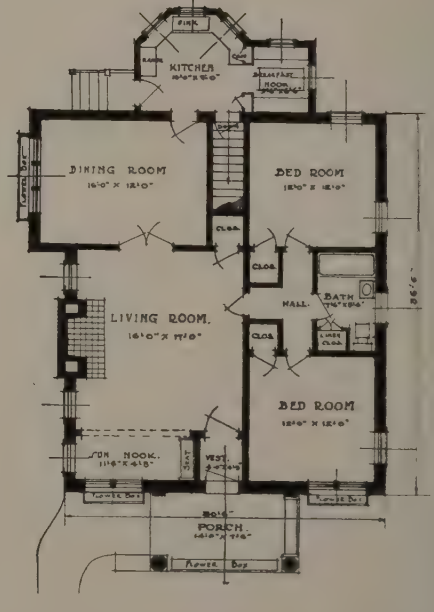
THIS neat Western bungalow has met with unusual favor from those who have studied the bungalow subject carefully. It is well lighted, well ventilated, and easy to heat. It is seldom that so much room and so many conveniences can be found under one bungalow roof. Note especially the sun room, sleeping porch and spacious living room with well located fireplace.

Many of the Designs can be built of materials other than those shown—to suit individual tastes.

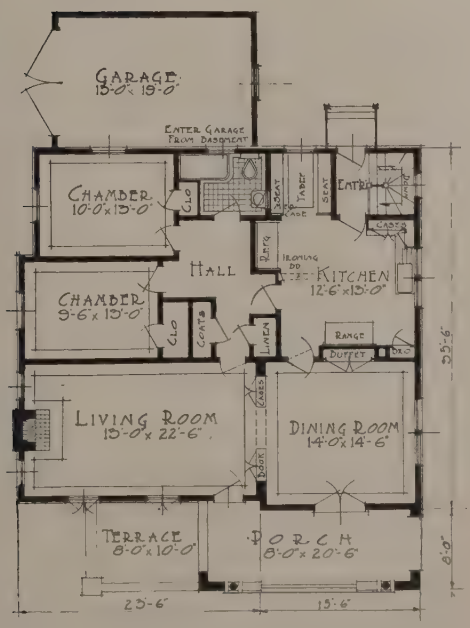
Morgan Plan Suggestion No. 13-A

THIS unusual French type bungalow is very attractive. The unique kitchen and breakfast nook in the rear have been arranged for convenience. The sun nook off the living room is different from those found in most houses; while the arrangement of the large bedrooms could hardly be improved upon.

Many of the designs can be built of materials other than those shown—to suit individual tastes.



Morgan Plan Suggestion No. 14-A



MOST attractive and unique is a bungalow built along Spanish lines.

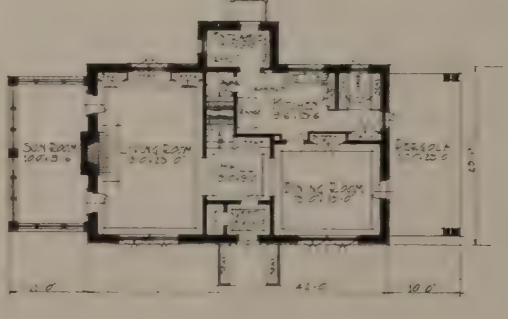
This design, shown on a corner, could also be placed on an inner lot, the large front porch, facing the street.

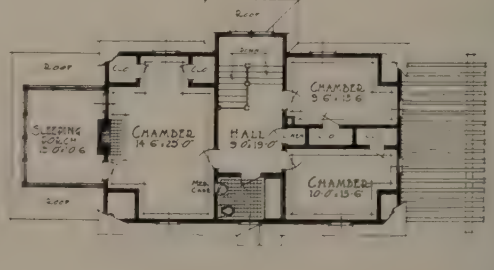
The interior with its center hall leading to all rooms except dining room, is certainly serviceable. The built-in casework is an added feature; while the attached garage with entrance from the basement is most convenient.

Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 15-A

THIS splendid Colonial is shown built of two different kinds of materials—brick and wood. Hard to improve upon this design, with its sun room as well as sleeping porch attached. The compact and convenient arrangement of the interior, shows that great thought was exercised to have all the building complete; even the breakfast nook has not been overlooked. French doors between hall and dining room can be utilized to good advantage, and the same treatment for living room opening will prove a coal saver in winter.

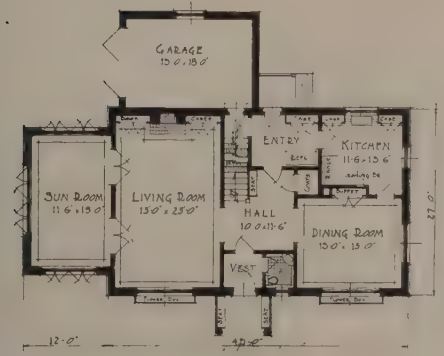


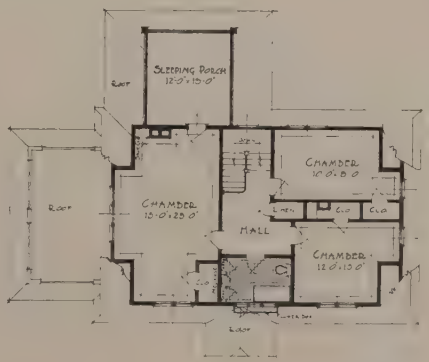


Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 16-A

HERE is another attractive example of Colonial with the garage attached in the rear. Who would not be proud to have a home like this one illustrated, with its beautiful exterior and excellent interior arrangements? The rooms are spacious, the sun room off the living room being an attractive feature. The front entrance is particularly appropriate.

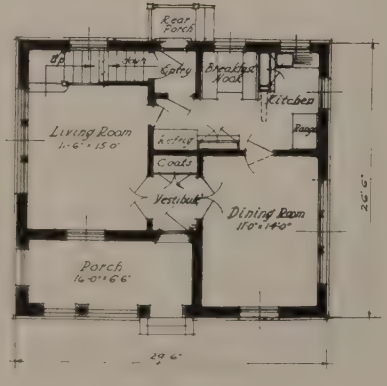




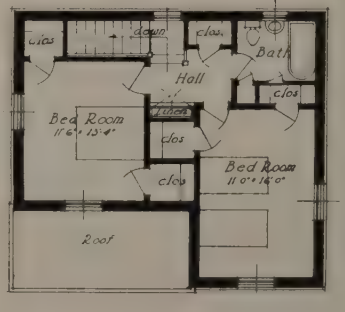
Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 17-A

THIS early American design shows a building two full stories high; with all the sleeping rooms on the second floor. The complete, compact interior, would certainly make a pleasant home for a small family; with the breakfast nook, kitchen cases, wardrobe, linen case, refrigerator and medicine case to save the steps of the housewife.

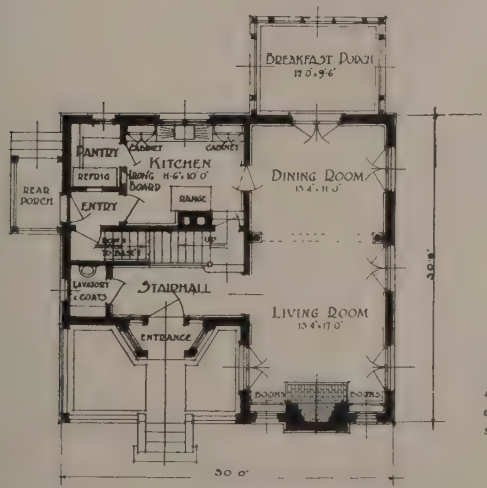


Many of the designs can be built of materials other than those shown—to suit individual tastes.



Morgan Plan Suggestion No. 18-A

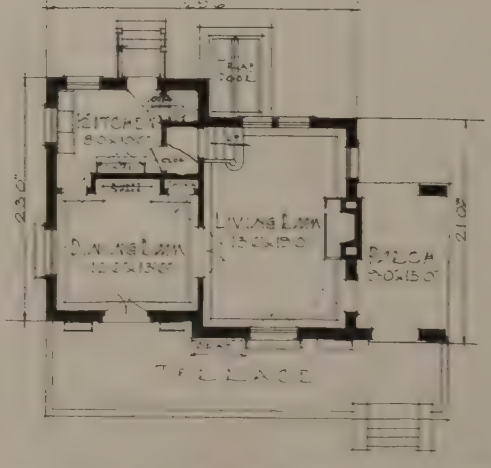
FEW homes possess such a quiet, graceful dignity as this Modern English design. If you like simplicity, you'll like this home. Study it. It may prove to be the home of your dreams. The bathroom on the second floor is conveniently accessible from all bedrooms. A great deal of space is utilized by the numerous built-in cases.



Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 19-A

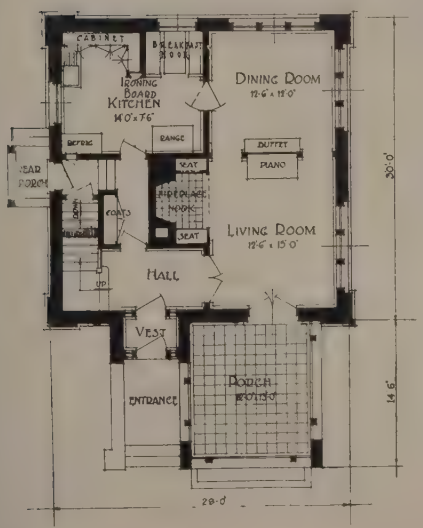
A COZY and complete six room house of unusually good English type is suggested here, with stucco exterior and steep roof. Notice the large porch and terrace—the cool spot in the summer months. The living room with fireplace, dining room with china case and niche for buffet, and kitchen with cases make a useful as well as convenient first floor; while the second floor with well ventilated bedrooms, ample closets and bath room make an ideal arrangement.

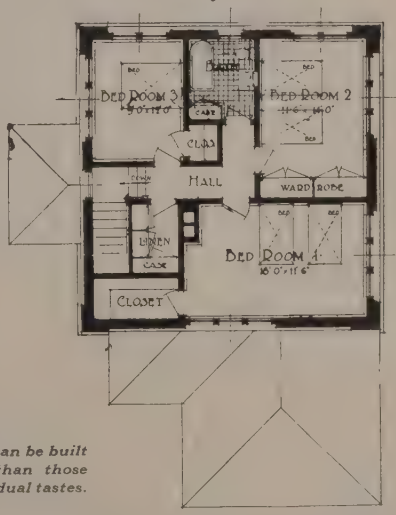


Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 20-A

THE square type home shown on this page is always popular, because it gives the greatest value for every dollar invested. Notice how cleverly the living and dining rooms have been separated merely by a built-in buffet and wall space for the piano. This Central Western home is unusually well lighted by generous window space and the convenience of such a spacious living porch needs no comment. All in all, this is a sensible, comfortable home with no useless frills or fancies.

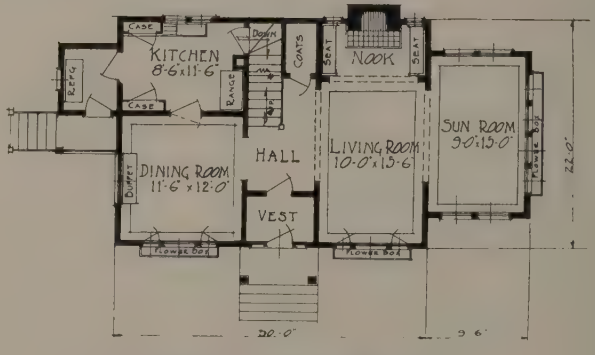


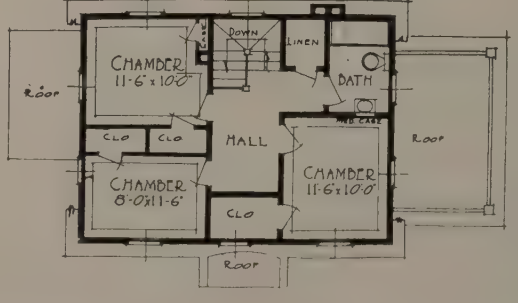


Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 21-A

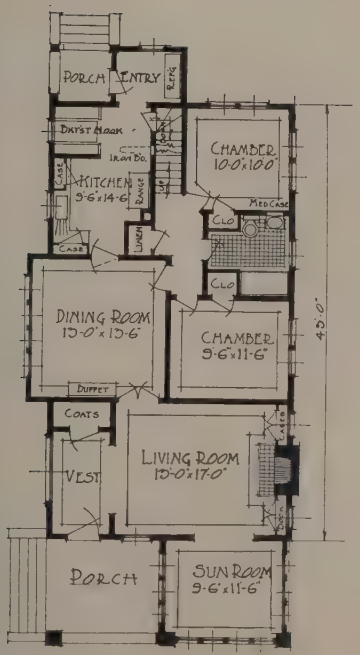
SOMETHING unique — a Colonial with stucco exterior; can also be built of wood or brick. This design with its excellent interior, having the vestibule and center hall between dining room, living room and center stairway, is hard to improve upon. The nook and fireplace for cool weather, and the sun room for summer months make it an all-year home. Plenty of closet space and bedrooms on the second floor.





Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 22-A

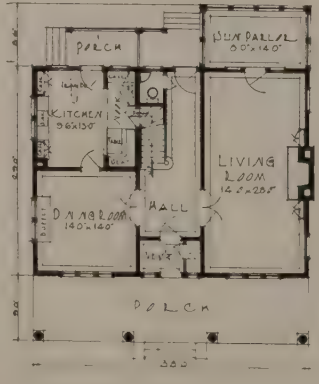


IT IS hard to find a more charming bungalow than shown here. All on one floor with ample storage space in the attic. Large living room with sun room attached; dining room almost square—the ideal; kitchen complete with cases, breakfast nook adjoining; two nice bedrooms with closets; and bathroom located where it is most convenient.

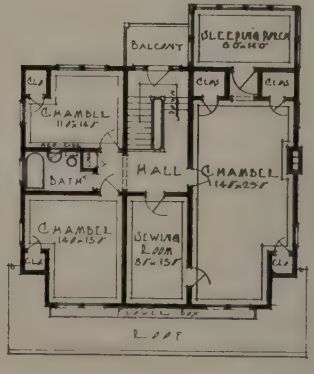
Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 23-A

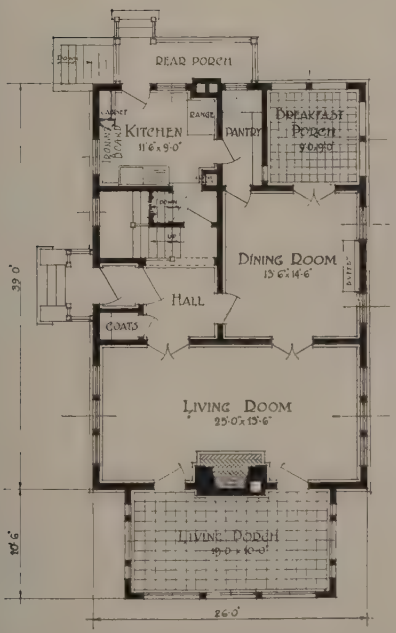
AN Early Dutch Colonial with large rooms, suitable for any locality. A large living room with fireplace, well located sun parlor, square dining room of good dimension and compact and convenient kitchen. Study the second floor carefully—note the bedrooms, sleeping porch and a sewing room that can be utilized as a bedroom or den.



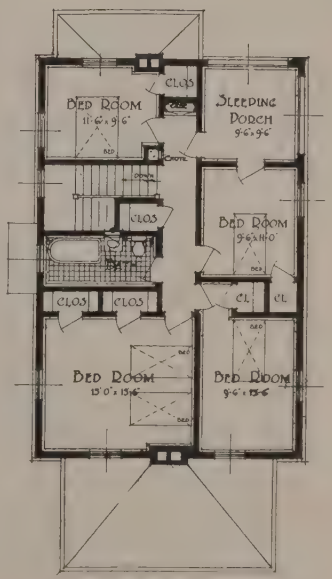
Many of the designs can be built of materials other than those shown—to suit individual tastes.



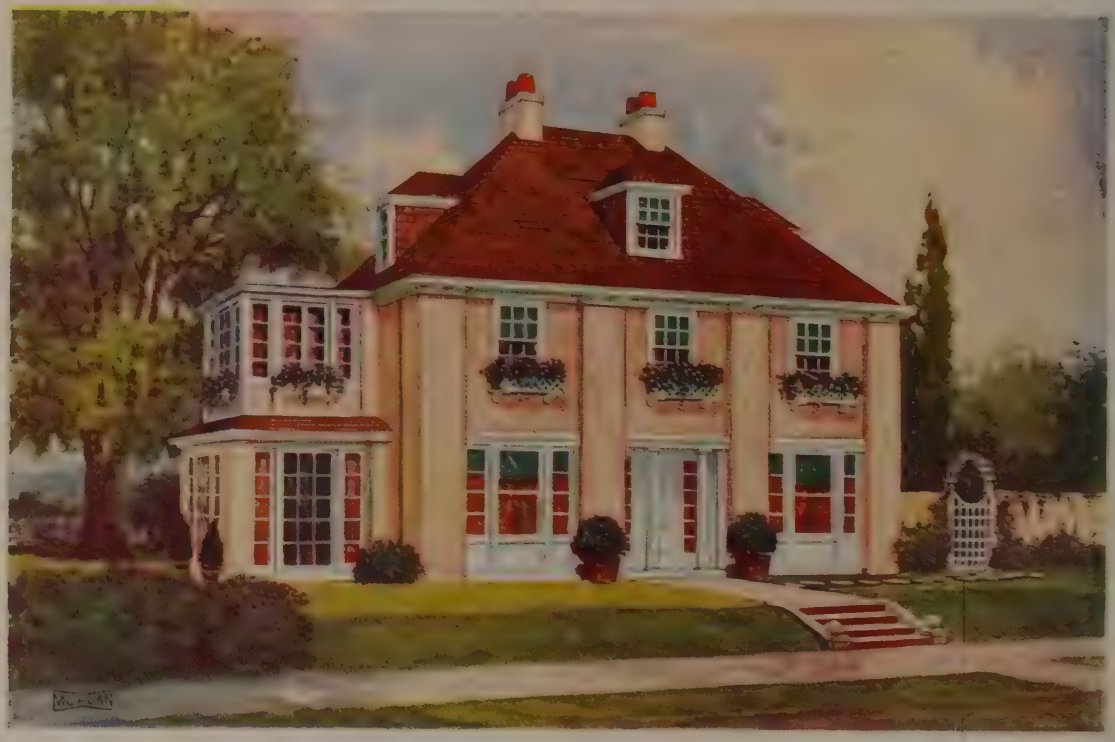
Morgan Plan Suggestion No. 24-A



FOR those who are attracted by Colonial styles (and who is not?) the New England home shown on this page is everything that can be desired—not alone in the beautiful simplicity of its exterior but in its sensible, well-planned arrangement as well. Every detail of both exterior and interior is artistically balanced. It provides a spacious living porch as well as a breakfast porch. These two features alone are sufficiently attractive to tempt any thoughtful home builder. The sleeping porch is an added feature not to be overlooked.

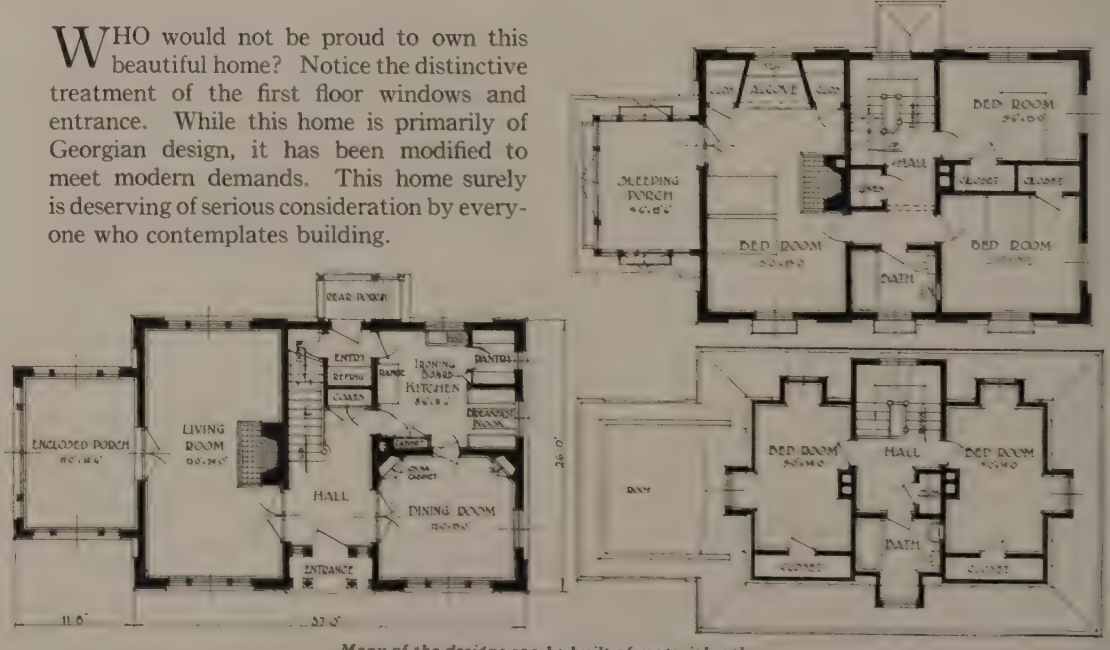


Many of the designs can be built of materials other than those shown—to suit individual tastes.



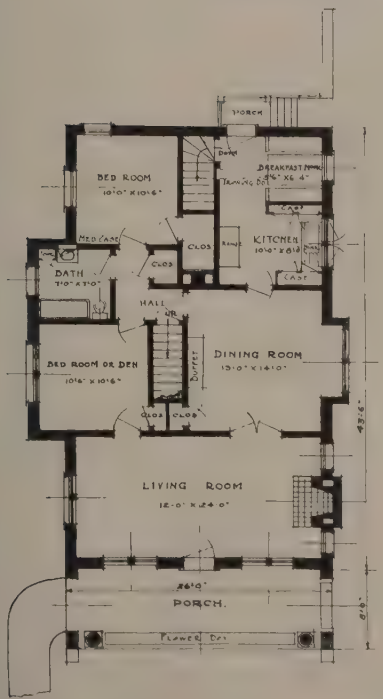
Morgan Plan Suggestion No. 25-A

WHO would not be proud to own this beautiful home? Notice the distinctive treatment of the first floor windows and entrance. While this home is primarily of Georgian design, it has been modified to meet modern demands. This home surely is deserving of serious consideration by everyone who contemplates building.



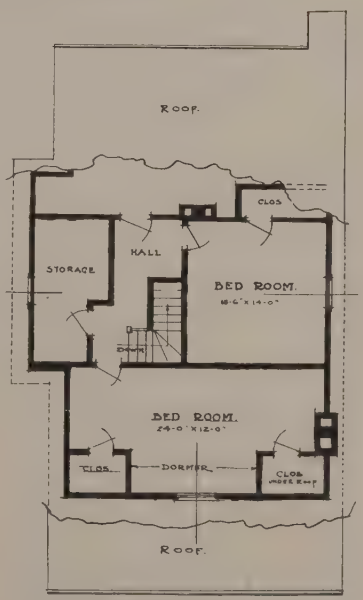
Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 26-A



AN EARLY Dutch Colonial built of rubble stone. What could be more beautiful than a home like shown here? No need to go to any expense for exterior decoration—nature has supplied it. The interior—a real home on the first floor—with additional rooms on the second floor. Complete in every detail.

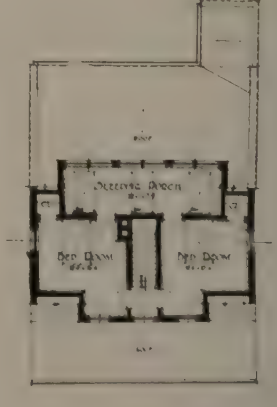
Many of the designs can be built of materials other than those shown—to suit individual tastes



Morgan Plan Suggestion No. 27-A

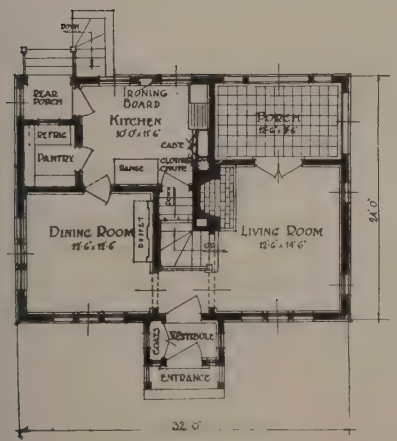
ANOTHER distinctive and popular Long Island Colonial residence is here illustrated, of which the chief feature, in addition to its simple beauty, is the unusually large, rear, sleeping porch. It is seldom that such a commodious sleeping porch can be provided for a home of this size. For those who are planning on a moderate-priced home this design should prove particularly desirable.

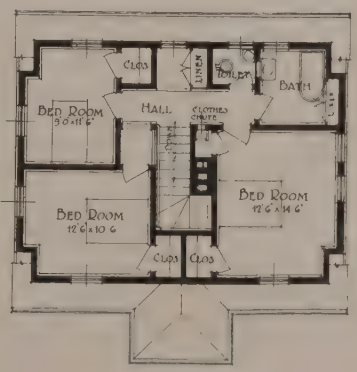
Many of the designs can be built of materials other than those shown—to suit individual tastes



Morgan Plan Suggestion No. 28-A

HERE is a Modern Dutch Colonial house which will appeal especially to those who are seeking maximum beauty and utility at a minimum expense. As is characteristic of all Colonial types of homes, this one offers unusual possibilities for effective lawn and garden surroundings. Included in the well-planned arrangement is a partially-enclosed porch reached by French doors from the rear of the living room. The seclusion from the street, which such a porch affords, is becoming more and more desirable.





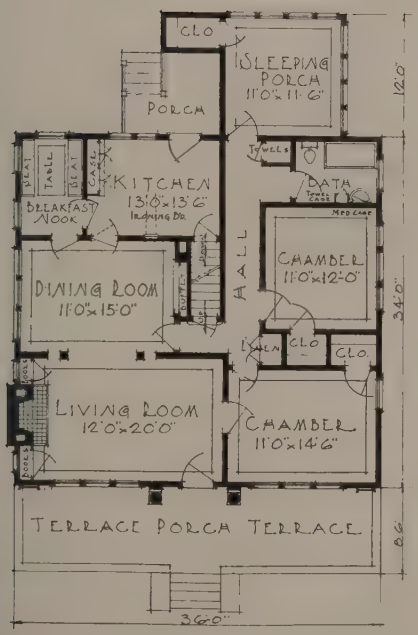
Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 29-A

A MODERN bungalow designed to be built on either a wide or a narrow lot. The thatched roof effect is unusual. The interior with sleeping rooms and bath on one side of house and living quarters and kitchen on the other is most convenient. A breakfast nook is well located between dining room and kitchen.

Many of the designs can be built of materials other than those shown—to suit individual tastes

Morgan Plan Suggestion No. 30-A



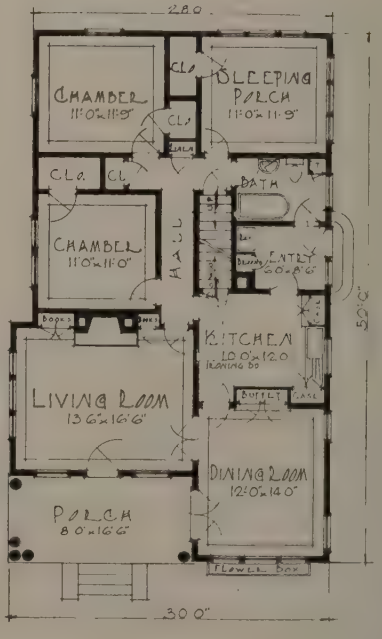
A SMALL Colonial house with well designed entrance. No gloomy days for the owner of this home, with its well arranged windows and spacious rooms. Look well into this design if a home "all on one floor" is desired.

Many of the designs can be built of materials other than those shown—to suit individual tastes

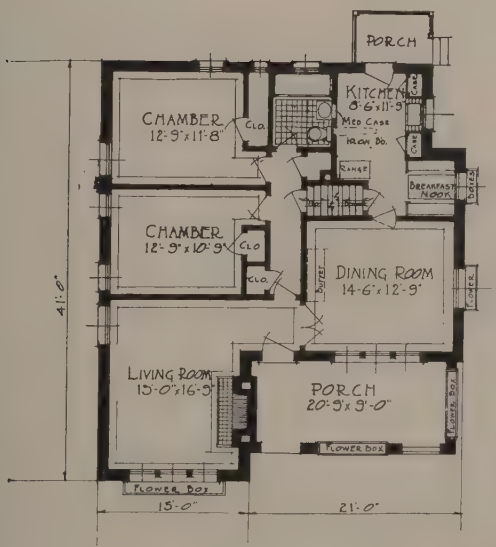
Morgan Plan Suggestion No. 31-A

A MODERN bungalow of pleasing exterior with large front porch. Notice the side entrance to dining room from porch, and one to the kitchen. No long walk between this kitchen and adjacent dining room. All the sleeping rooms and bath room open off the hall. Storage room is provided in the attic, or another bed room can be finished on the second floor. This plan should have consideration if six rooms on one floor are wanted.

Many of the designs can be built of materials other than those shown—to suit individual tastes.



Morgan Plan Suggestion No. 32-A



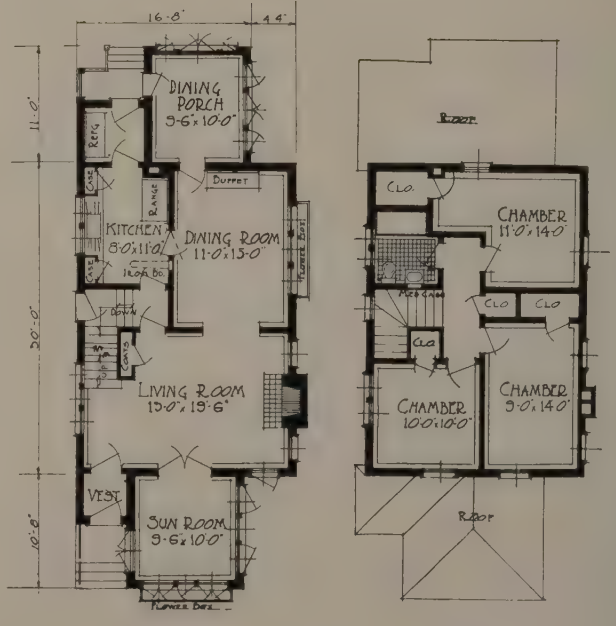
HERE is a five room Modern bungalow, with exterior design which should suit the most particular. The interior, with mantel shelf, buffet, kitchen cases and breakfast nook has been designed to admit of no lost space, still there is no indication of crowding. The attic space can also be utilized. A neat, convenient home for the small family.

Many of the designs can be built of materials other than those shown—to suit individual tastes.

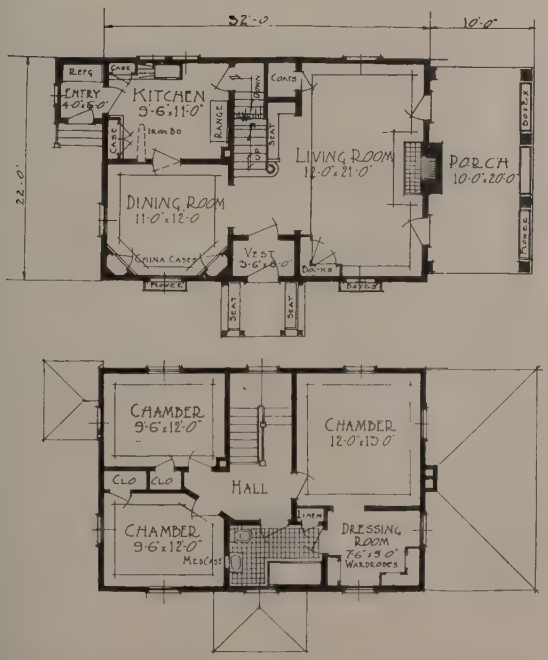
Morgan Plan Suggestion No. 33-A

A PLAIN yet attractive New England brick house, suitable for a narrow lot if desired. The balanced effect with sun room in front and dining porch in the rear gives an equalizing effect not easily obtainable as a rule. All the sleeping quarters are on the second floor.

Many of the designs can be built of materials other than those shown—to suit individual tastes.

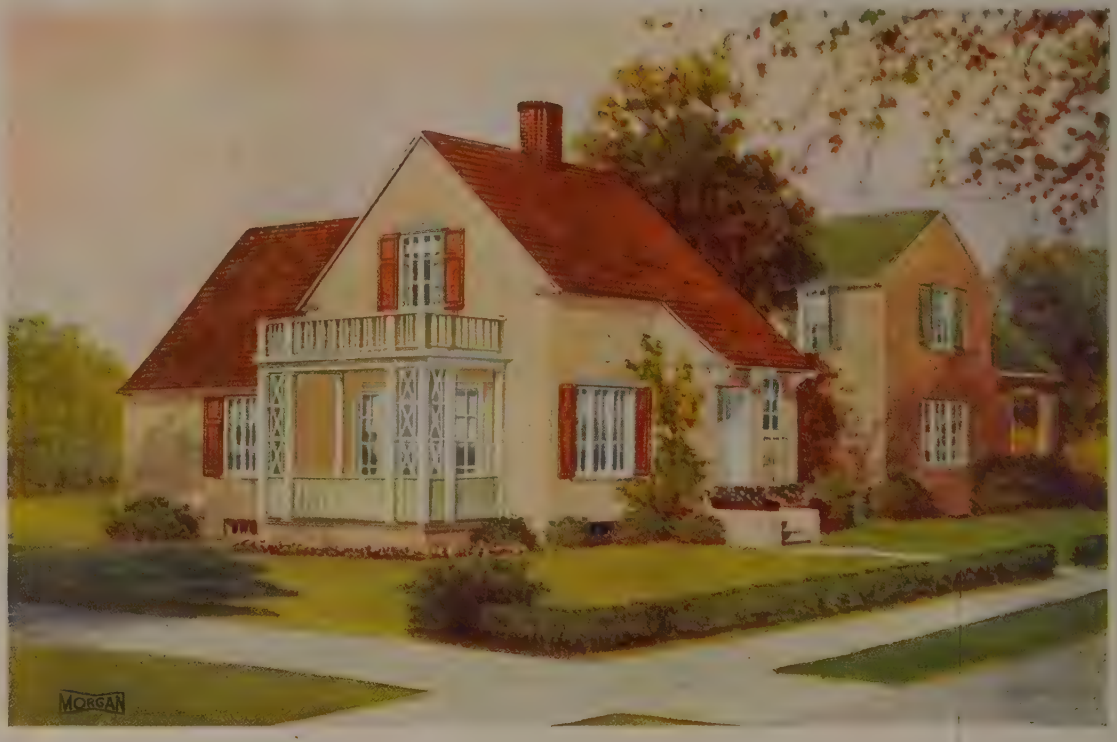


Morgan Plan Suggestion No. 34-A



WHO would not appreciate a home built like this Southern Colonial design, of narrow dimensions, with side entrance, and French doors opening out onto the front porch. The Colonial china cases in the dining room add a charm seldom found in buildings of this type.

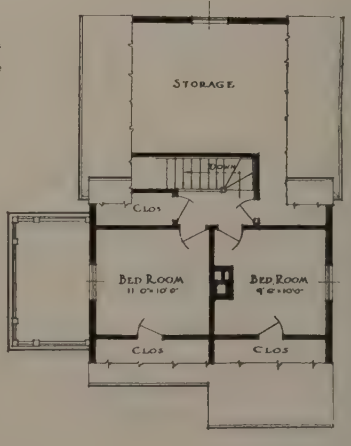
Many of the designs can be built of materials other than those shown—to suit individual tastes.



Morgan Plan Suggestion No. 35-A

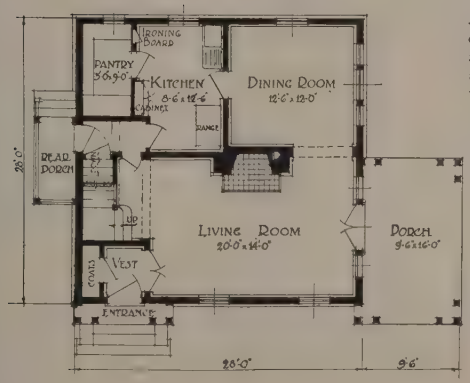
THIS small English type home, with side porch from living room and side entrance to kitchen, has been designed for those who do not care for a large dining room—note dining alcove adjacent to the kitchen. A home well worth considering.

Many of the designs can be built of materials other than those shown—to suit individual tastes.

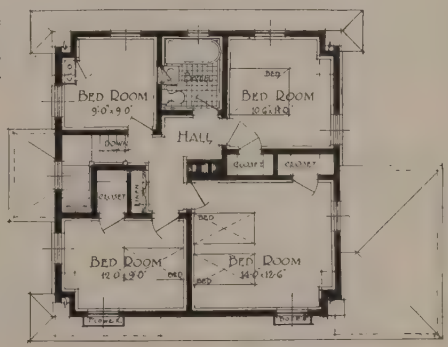


Morgan Plan Suggestion No. 36-A

A QUAINT Colonial design much more impressive than its cost would suggest—a design, which will always be a credit to the owner's judgment. It lends itself well to artistic landscape and gardening effects. And the interior arrangement, with its large living room, fireplace, adjoining side porch, and four comfortable bedrooms, also makes this home worthy of serious consideration.



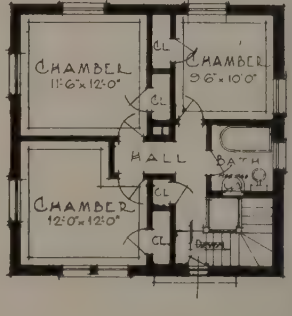
Many of the designs can be built of materials other than those shown—to suit individual tastes.



Morgan Plan Suggestion No. 37-A

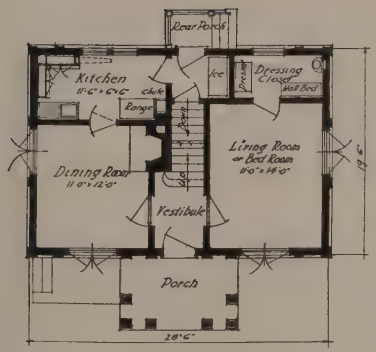
A SIX room design economical to build, compact and complete in every detail. Breakfast nook for the light meal, dining room when wanted, and three chambers each with a closet.

Many of the designs can be built of materials other than those shown—to suit individual tastes.

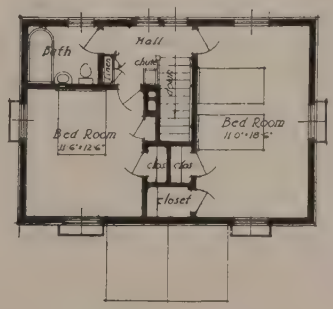


Morgan Plan Suggestion No. 38-A

A MODERN small home two full stories high. Hard to conceive of a better elevation for a home of this type.
The wall bed off the living room can be used in emergencies.
Not an expensive type to build.

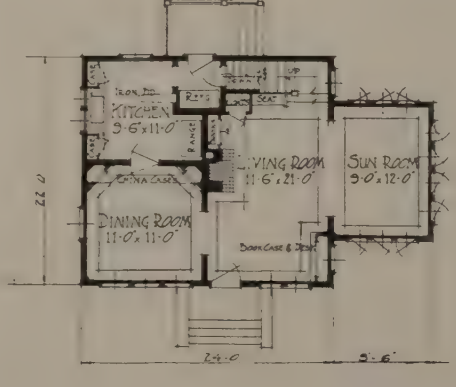


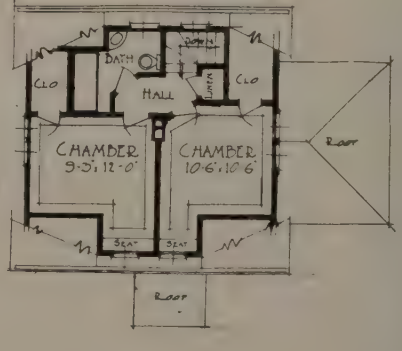
Many of the designs can be built of materials other than those shown—to suit individual tastes.



Morgan Plan Suggestion No. 39-A

A SPLENDID Modern Dutch Colonial of five rooms with sun room attached. The advantages of owning a home of this design can hardly be appreciated until you have moved in. Notice the china cases in dining room, bookcases and mantel shelf in living room, cases and ironing board in kitchen, space for refrigerator in rear entry; almost furnished before you start living in it.

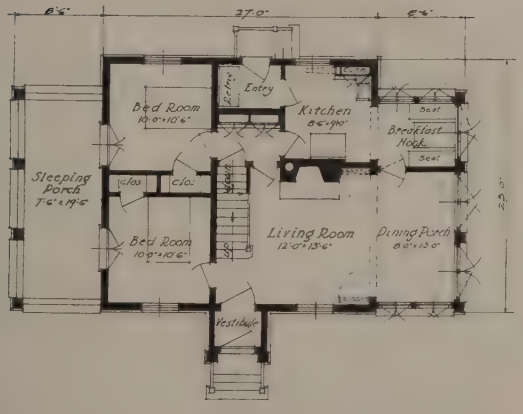


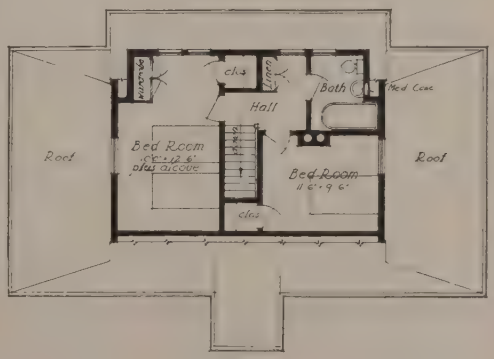


Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 40-A

THIS type of home is always worthy of consideration. We show here a suggestion which is a little out of the ordinary from the standpoint of beauty and convenience. Study the plan, which includes four comfortable bedrooms, screened sleeping porch and a cozy breakfast nook. Accordion French doors separate the living room from the dining porch.

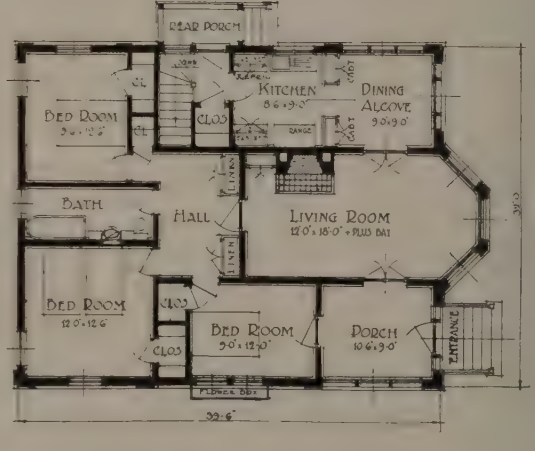




Many of the designs can be built of materials other than those shown—to suit individual tastes.

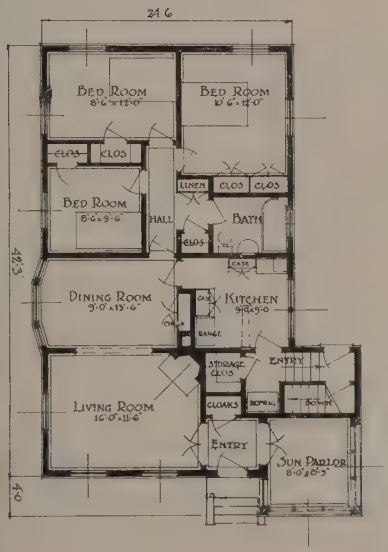
Morgan Plan Suggestion No. 41-A

AN inexpensive Modern bungalow that has much in its favor. It is well designed throughout—giving the appearance of a much more expensive home, and the floor plan, with its large living room and three bedrooms, is well arranged.



Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 42-A

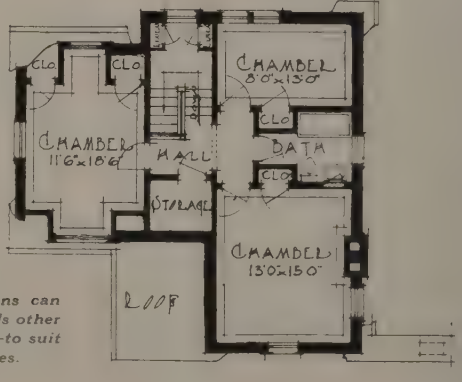


A UNIQUE designed exterior of Italian style, "something different." The interior of this home is a surprise in that it is so well arranged in every detail. The kitchen is in the center of the house, and well ventilated sleeping rooms in the rear. In fact the arrangement of a two-story house on one floor—no stairs to climb—yet the bedrooms are entirely separated from the living quarters.

Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 43-A

A STORY and half home which resembles a bungalow in exterior design. Three rooms on first floor with breakfast nook and three chambers on second floor. French doors off the reception hall add to the charm of this home.

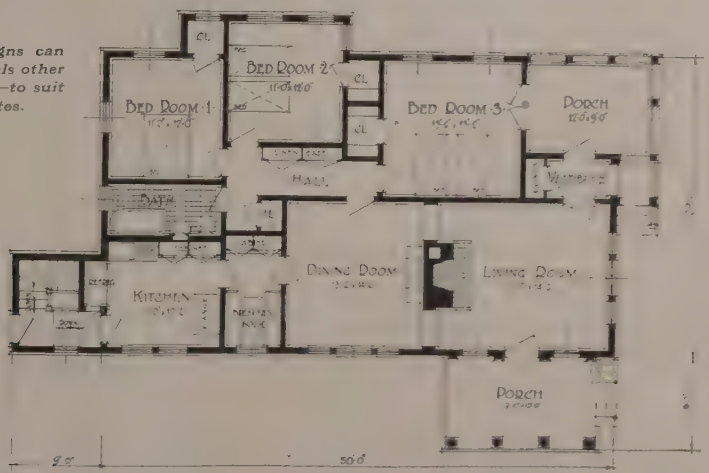


Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 44-A

HERE is shown a Western bungalow of the type that is most deceiving from the exterior. It does not convey the idea of the many large rooms—six rooms and bath all on one floor. The mantel shelf in living room with buffet in dining room are well arranged. The breakfast nook has also been placed convenient to the kitchen.

Many of the designs can be built of materials other than those shown—to suit individual tastes.

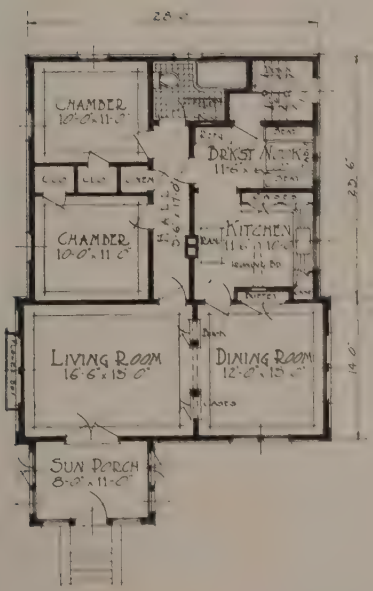


Morgan Plan Suggestion No. 45-A

A WESTERN type house, not expensive, yet where could you find such simple beauty and convenient arrangement in a four-room home, as is shown here?

Many of the designs can be built of materials other than those shown—to suit individual tastes

Morgan Plan Suggestion No. 46-A



ANOTHER Colonial one-story home which would be a source of satisfaction to the owner. From the sun porch entrance through living room, dining room, chambers, bath room, kitchen, breakfast nook and rear entry are found all the modern ideas.

Many of the designs can be built of materials other than those shown—to suit individual tastes.

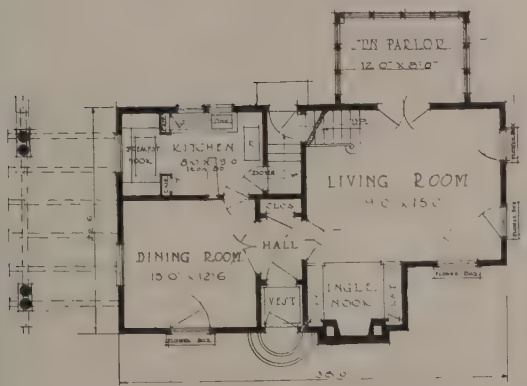
Morgan Plan Suggestion No. 47-A

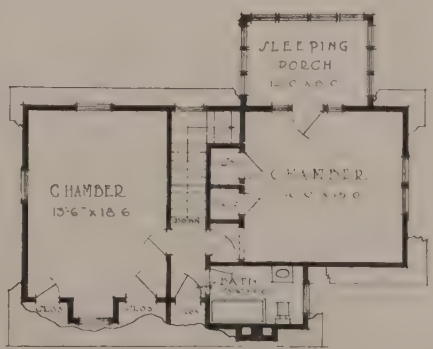
THIS American or Mansard Roof type is especially designed for the narrow lot and is not expensive to build. No part has been overlooked, not even the breakfast nook. This should interest those who want a small home at nominal price.

Many of the designs can be built of materials other than those shown—to suit individual tastes

Morgan Plan Suggestion No. 48-A

A HOME of good design, with side terrace opening off the dining room. The ingle nook off the living room, and the bath room above are certainly distinctive. While the sun-parlor and sleeping porch are added features.

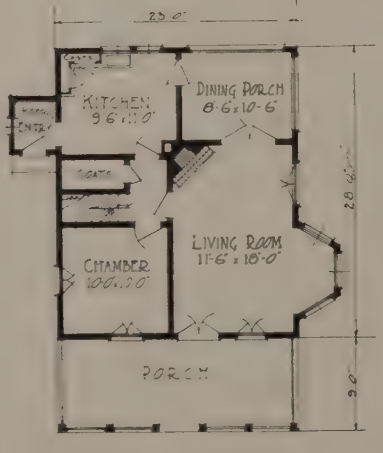




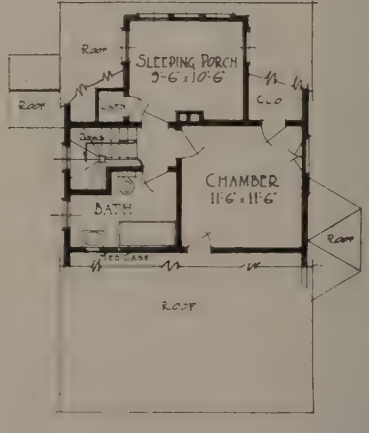
Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 1-B

A SUMMER cottage along the lake, well arranged in every respect with the thought that even a summer cottage is a home.
A house of this design would make a cozy and comfortable home anywhere.



Many of the designs can be built of materials other than those shown—to suit individual tastes



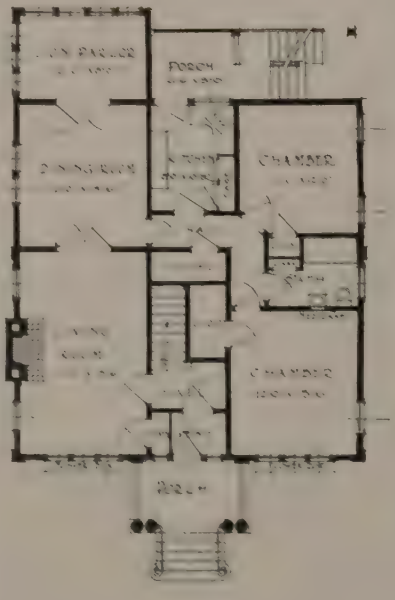
Morgan Plan Suggestion No. 2-B

AS much thought has been given to the designing of this artistic Summer Cottage as to the most pretentious residence in this book. It certainly would be a delightful retreat from the crowded city during the sultry months—a perfect haven of rest.

Would also make a "small family" home wherever built.

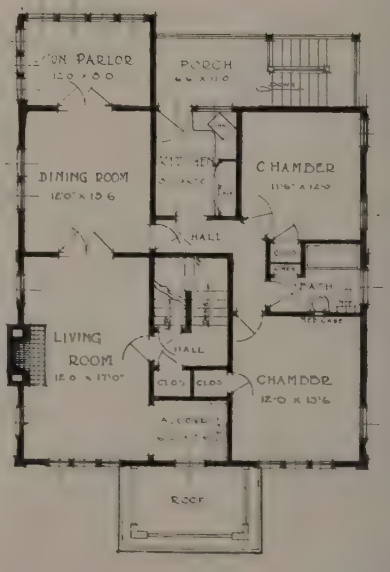
Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 3-B



HERE we have shown a Duplex of Colonial design, each floor complete in itself. From the exterior it has the appearance of a large Colonial house. The sun-parlor on the rear can also be used for sleeping porch if desired.

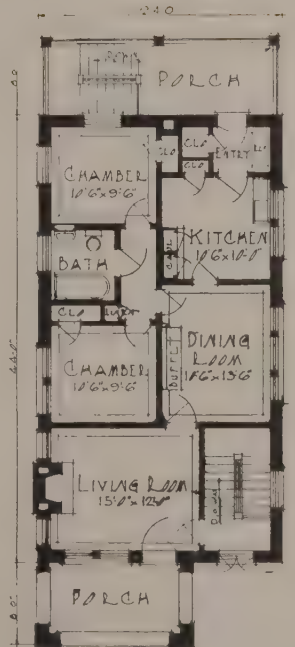
Many of the designs can be built of materials other than those shown—to suit individual tastes.



Morgan Plan Suggestion No. 4-B

THIS is an attractive two-apartment dwelling designed for an average city. The interior is well planned, utilizing all the space, but not crowding. The large open porch can be screened and glazed in if desired. The Empire entrance, which is very attractive, is sometimes omitted from buildings of this type.

Many of the designs can be built of materials other than those shown—to suit individual tastes.

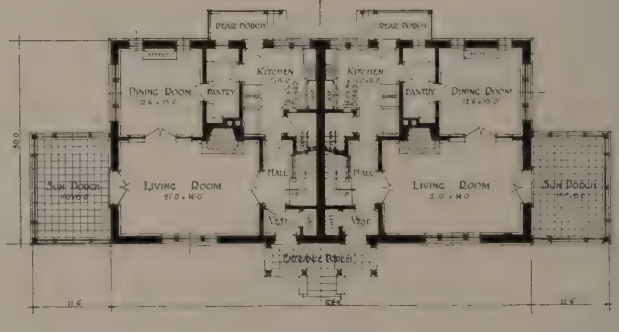


Morgan Plan Suggestion No. 5-B

THE greatest obstacle to the designing of a Duplex home is to keep away from the "duplex" appearance. This difficulty has been artistically overcome in the accompanying design. Moreover, the semi-detached plan and arrangement are all that could be desired in a home of this type.

The sun parlors are very attractive and most convenient.

All rooms are large and well placed.



Many of the designs can be built of materials other than those shown—to suit individual tastes.

Morgan Plan Suggestion No. 6-B

IN recent years there has been a marked tendency in favor of the Spanish design. It is no wonder. Because no other style of architecture offers such opportunities for the expression of individuality. The one shown on this page contains a wealth of valuable suggestions which will appeal to lovers of the classical.

The patio affords opportunity to arrange wicker furniture for outdoor enjoyment. The porch is unusual and a feature not to be overlooked.

Many of the designs can be built of materials other than those shown—to suit individual tastes

Morgan Plan Suggestion No. 7-B

DESCRIPTION cannot do justice to this home, which has been adapted to the American from the Japanese. It is so pretentious and so complete that one could fill a volume in praise of it. It must suffice to merely call your attention to the magnificent porches and the wonderful windows. This is a veritable sun home which provides the highest type of elegance, comfort and beauty.

Many of the designs can be built of materials other than those shown—to suit individual tastes

Morgan Plan Suggestion No. 8-B

THE effect which the Italian Renaissance has given to present-day architecture is well exemplified in this magnificent home. It is indeed a masterpiece which would be marred by alteration. Notice the unusual arrangement of the gallery overlooking a formal loggia at the rear and the excellent handling of the entire arrangement.

Many of the designs can be built of materials other than those shown—to suit individual tastes.

Make Home Substantial

Professional Reminders of Oft-Neglected Precautions
Concerning Materials and Construction

THE fascinating romance of home building—the pursuit of ideals founded on years of delightful delving into the mystic tomes of building lore—often distracts the mind from the more prosaic, practical consideration of materials and construction.

The average home builder has not had the experience to decide technical questions whose disposition determines the measure of satisfaction his home will yield him.

He should not, however, ignore the advantages of being sufficiently informed to discuss the important phases of building. So the main essentials are here briefly outlined.

The Building Site

The selection of the building site has a great deal to do with the finished home, and is really the keynote to whether the dwelling, which is to be erected, will merely be a house to live in or a real Home.

Consider carefully which way you wish your house to face, whether to the rising sun in the east with a shady front porch in the afternoon, to the setting sun in the west with the back yard cool and shady in the early evening, the south with pleasant sunny rooms in the cool months, or to the north with its summer advantages.

Also determine if you want an inside lot or a corner with more air and sunlight.

Study carefully the distance from business, schools, churches, stores, parks and places of recreation. In the larger cities transportation problems are important, and it is a decided advantage to have several ways of getting about.

After the location has been tentatively made, examine carefully and learn whether any special assessments for sidewalks, pavements, lighting, sanitary and storm sewer have been levied, and whether any are unpaid on the property you are about to purchase. These assessments are not always levied for the street directly adjacent to the property, but may be from streets a block away, and in cases of sanitary and storm sewers are sometimes levied against property several blocks away from the work being done.

Also learn how close the water and gas mains and electric service are to the property and whether stubs have been put in from all underground lines.

The next step is to insist on an Abstract of Title showing all the transfers of the property in question, or an insurance policy guaranteeing the title issued by a responsible Title Guarantee Co. The Abstract or Guaranteed Policy should be examined by an able attorney, as a small expense at this time may save a great deal of worry and needless expense later.

In all cases of transfer of property, secure a Warranty Deed and have it recorded on the county records immediately after receiving it.

The Plan in Relation to the Building Site

Prospective builders usually start with a good general idea of the number and character of rooms they require. The floor plan, or arrangement of the rooms—whether they are all to be on one floor or divided into several stories—depends largely on the building site.

The location of important rooms should be determined by the points of the compass. Light and shadow, warmth and air, have much to do with the comfort and cheer and wholesomeness of the living room, dining room, bedroom and kitchen.

As soon as the plan best suited to one's ideals of living and the conditions of the building site is chosen, attention should be turned to the sizes of the rooms and sufficient wall space for furniture, piano, beds, etc. Nothing

is quite as deceiving to the average man as his conception of size conveyed in feet and inches. Many an owner, visiting his home under construction, finds this or that room unexpectedly small. He can avoid such disappointment by measuring rooms and thus establishing in his mind a definite basis for comparison.

Character of the Soil to Build On

Before starting to build, even before working drawings are made, it is advisable to have a survey of the site prepared, indicating besides the accurate outlines of the property the level of the ground in relation to the street or walk, the depth of the sewer and the nature of the soil. Such preliminary information will insure the builder against many unpleasant and costly surprises. The ground level naturally determines the depth of the foundation. No foundation should be laid less than two feet below this level. In northern localities four feet below the finished level is the minimum for safety.

The basement level must be well above that of the sewer to permit proper drainage. Inquiries regarding the nature of the soil may be made of those who have built in the vicinity. Where rocks and springs abound the soil should be carefully examined.

The best soil to build on is gravel. Sand is also good if confined on all sides and prevented from slipping away from under the foundation. The greatest care must be exercised with clay soils. Moisture causes such soils to ooze from under foundations and heave when they freeze. It is therefore important to drain away all moisture possible and to extend the footings; that is, the bottom course of foundations, well below the point where the clay could be affected by frost.

Dampproofing Foundation Walls

In all foundations footings should be widened and proportioned in accordance with the bearing capacity of the ground, in order to spread the weight of the building evenly and prevent settling and consequent cracking. A good material for footings is concrete. The foundation wall, extending from the footings to the finished level of the ground, may be of brick, stone, or concrete. Brick is suitable for dry soil. Rubble stone, solidly laid up in cement mortar, makes a good foundation wall.

To avoid dampness in the basement, two or more coats of asphalt should be applied to the outside of the foundation walls and carried all the way to the bottom of the footings. Plastering with cement also is of service. A trench alongside of the foundation wall, filled with gravel, topped with cement, and provided with a drain at the bottom, is usually found to be the most efficient way to secure a basement free from dampness.

Fire-Resisting Construction

Outside walls may be constructed wholly of wood, wholly of masonry, or of a combination of both. The principal difference between wooden frame buildings and others, excepting fireproof buildings, is in the material used for outside walls. Inside partitions and floors are nearly always framed of wood. An important precaution in connection with framed walls and partitions, one usually not heeded because it adds a bit to the cost, is the matter of fire stopping. As usually framed, the space between vertical supports or studs is left entirely open and unobstructed, like chimney flues. In case of fire in the basement, sparks travel up between studs, carrying the flames to the attic. The natural thing to do, then, is to stop the spaces between studs and floor joists in some manner, preferably with brick or tile laid in mortar. The spaces between the ends of the first floor joists and beams supporting the joists should be filled in the same way. Floor joists and studs should be kept at least two inches away from smoke flues and fireplaces. The space between the timbers and flues should be filled with mortar or mineral wool. Such construction will not only prevent the spread of flame, but will also obstruct the passage of mice or other vermin.

The Choice of Materials

The material for the exterior of a home determines its design to a considerable extent. It is therefore important to decide early the kind of material to be used. Shall it be

wood, stucco, hollow tile, concrete, brick, or stone? Cost, availability and personal taste enter here and should govern.

Wood is the least costly. Stucco on wood frame comes next, with brick veneer following. Hollow tile and concrete are about as costly as brick, while stone is the most expensive, though its cost varies greatly according to the finish and the nearness of the quarry.

Roofing Materials

The roof is important in determining the exterior character of a home. Good taste, guided by practical considerations, should govern the choice of a roofing material.

The formal type of exterior usually requires a roof of smooth texture and fairly uniform color. Rough-textured, many-hued roofs are appropriate to informal designs as long as they are kept within the bounds of harmony and good taste.

In a general way the roofing material is determined by that of the walls. Wood shingles are used with any walls—cedar, cypress and redwood being the most common. These may be stained in colors to harmonize with the walls, or treated with creosote or fire-retarding paints. For buildings of other materials than wood, stucco and brick, the most important roofing consists of slate and clay tiles. Slates vary in color from reds to purples and greens. Clay tiles may be obtained in various shapes and colors. There are the flat shingle tiles, or those of the interlocking Spanish type in reds or greens and glazed or mat finishes.

In addition to the roofing materials named, various makes of asbestos and composition-felt shingles have recently come into use and have produced a material of attractive appearance.

Sheet metal, such as copper, lead and tin, is also used as roof covering. In certain types of exteriors the metallic surfaces with standing seams give a desirable effect. Copper is the most expensive, but has the advantage of never requiring paint. In the average type of home, however, the use of metal for roofing is ordinarily limited to entrance canopies, porch roofs, etc.

The Pitch or Slope of the Roof

Each type of roofing material just discussed calls for a roof of decided slope. The minimum slope which may be safely used varies with the material. Many roofs leak because their pitch or slope is not right. For each foot in the width of the building a minimum slope is demanded, varying from eight inches for slate and clay tile to two inches for sheet metal. Wood shingles require a minimum pitch of six inches for each foot of width.

Roof Construction

Rusting nails destroy shingle roofs. Experience proves that the old cut iron nail is to be preferred over the common wire nail in general use. Other roofing should be applied in strict accordance with the manufacturers' directions or specifications.

The spaces between the ends of the rafters should be carefully filled in. In wooden buildings boards should be fitted between the rafters and all cracks carefully covered with building paper. In masonry buildings, the walls should be carried to the under side of the roof boards and between the rafter ends, and all voids carefully filled with mortar.

Provide proper flashing around places where leaks most commonly occur, as around chimneys, dormers, etc. Flashings consist of pieces of sheet metal, tin, zinc, copper, or lead. The angle formed by the roof and the vertical surfaces must be securely covered with these metal sheets.

Essential qualities of the home are weather and damp-proofness, fire-resistance and endurance. Let us see how these may be achieved.

How to Make Frame Buildings Wind-Proof and Warm

A good quality building paper, properly placed, makes frame buildings weather-tight and affords efficient heat insulation. This should be nailed over the sheathing just before the facing material is put on, taking special care to cover all joints and angles. Let it also be remembered that where the outside wall is built of wood framing, the timber known as the sill, resting directly on the masonry foundation wall, should be thoroughly bedded in cement mortar. This will stop an otherwise open joint, which would admit cold air.

Precautions as to Plastering and Flooring

Plastering often cracks because of uneven settling of the building, due to faulty foundation. Lath must be nailed right to insure a good job of plastering. Besides nailing the right distance apart for proper clinching of the plaster, they must break joints at about every seventh lath. Underflooring should be dressed on one side to a uniform thickness. It should not be laid to run in the same direction as the finished floor. Best of all, let the boards be laid diagonally, as it tends to stiffen the building. Underfloors should be laid close together.

Care of Interior Woodwork

Great care must be taken of interior finish. First of all, let no doors and trim be brought to the premises before the building is thoroughly dry and warm. Immediately upon delivery have the painter apply a coat of filler or stain to all sides of the woodwork—yes, the back of the trim, base and panelling, too. This will protect the wood from the effects of dampness. It must be remembered that even ordinary doors require much precaution and care, though a veneered door with a white pine core will withstand much more than ordinary doors.

The interior finish applied, the floors may be laid. This should be done last to avoid unnecessary damage and wear by workmen. Painting and wood finishing follow, of course. This important branch of the work is thoroughly covered elsewhere in this volume.

Working Drawings and Specifications

Every phase of the new home should be clearly indicated in a complete set of working drawings and specifications. The plans should show all dimensions exactly, include details and design, indicate the kinds of material, etc. The specifications should further describe details of construction, the kinds of appliances to be used, as in wiring, heating and plumbing; also, the workmanship required, covering fully every trade to be employed. It is wise to obtain the services of an impartial and practical superintendent in order to make sure that plans and specifications are strictly followed.

Above all, let everything about the building be decided before contracts are let and construction is begun. Later changes prove costly and form the "Extras" so much dreaded by owner, architect, contractor and material man.

It is well for the prospective builder to familiarize himself with all matters discussed in this article. Within these brief limits they could hardly be more than touched upon. Let the home builder learn all he can along the lines suggested, for he will then be able to cooperate all the more with those who are to make his home a reality.

The Wider Front Door

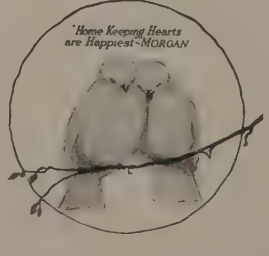
WE ALL want our homes to express bigness—not in the size as much as in the higher, finer things of life—and what can do this better than a hospitable looking front door?

Narrowness has no place in such a spirit. A wide front door will help to convey the fact that our new home is not just a place where we reside, but a home which is all the word stands for.

A wide door is appropriate for the bungalow, or cottage, Colonial or any other type of home, and we know you will agree that it surely does add a certain air of spaciousness, attractiveness, and "homeyness" to the entrance, which is felt by neighbors and friends, as well as by strangers passing by.

Then, too, it is often a great convenience to the owner. Large, bulky pieces of furniture can be moved through a wide door without marring the furniture, woodwork, or walls.

This matter may seem only a little detail, but it is close attention to the little things that brings perfect harmony.



Entrance M-50½

NO ENTRANCE could impart a better first impression for a home than this beautiful Morgan Standardized Empire design.

Complete Entrance includes Frame, Door and Sidelights, Glazed Plain Double Strength Glass as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Masonry or Stud Wall, for a 3′ 6″ x 7′ 0″ door and 1′ 0″ x 7′ 0″ sidelight is 6′ 3″ x 7′ 4″.

Door M-641½ in above design shown on page 252. Sidelights M-855 in above design shown on page 296.

Entrance M-51½

A COLONIAL entrance of substantial New England design.

Complete entrance includes Frame, Pilaster, Pediment, Door, Sidelights and transom glazed Plain Double Strength Glass, as shown. Other glass can be had if desired.

Size of Entrance Rough Opening, Stud Wall for a 3′ 0″ x 7′ 0″ Door, 10″ x 7′ 0″ Sidelight and 5′ 4″ x 1′ 2″ Transom is 5′ 8″ x 8′ 9″.

Door M-51½ in above design is made to order.

Sidelights in above design M-853½ shown on page 296.

Entrance M-52½

HERE is another Colonial design which fulfills all that could be desired in a well-chosen entrance.

Complete Entrance includes Frame, Sidelight Panels, Door, Sidelight Sash and Elliptical Transom glazed Leaded Double Strength as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Stud Wall, for a 3′ 0″ x 7′ 0″ door, 1′ 2″ x 7′ 0″ sidelight and 5′ 10″ x 1′ 6″ transom is 6′ 2″ x 9′ 0″.

Door M-644 in above design shown on page 253. Sidelight Sash and Panel M-854 in above design shown on page 296.

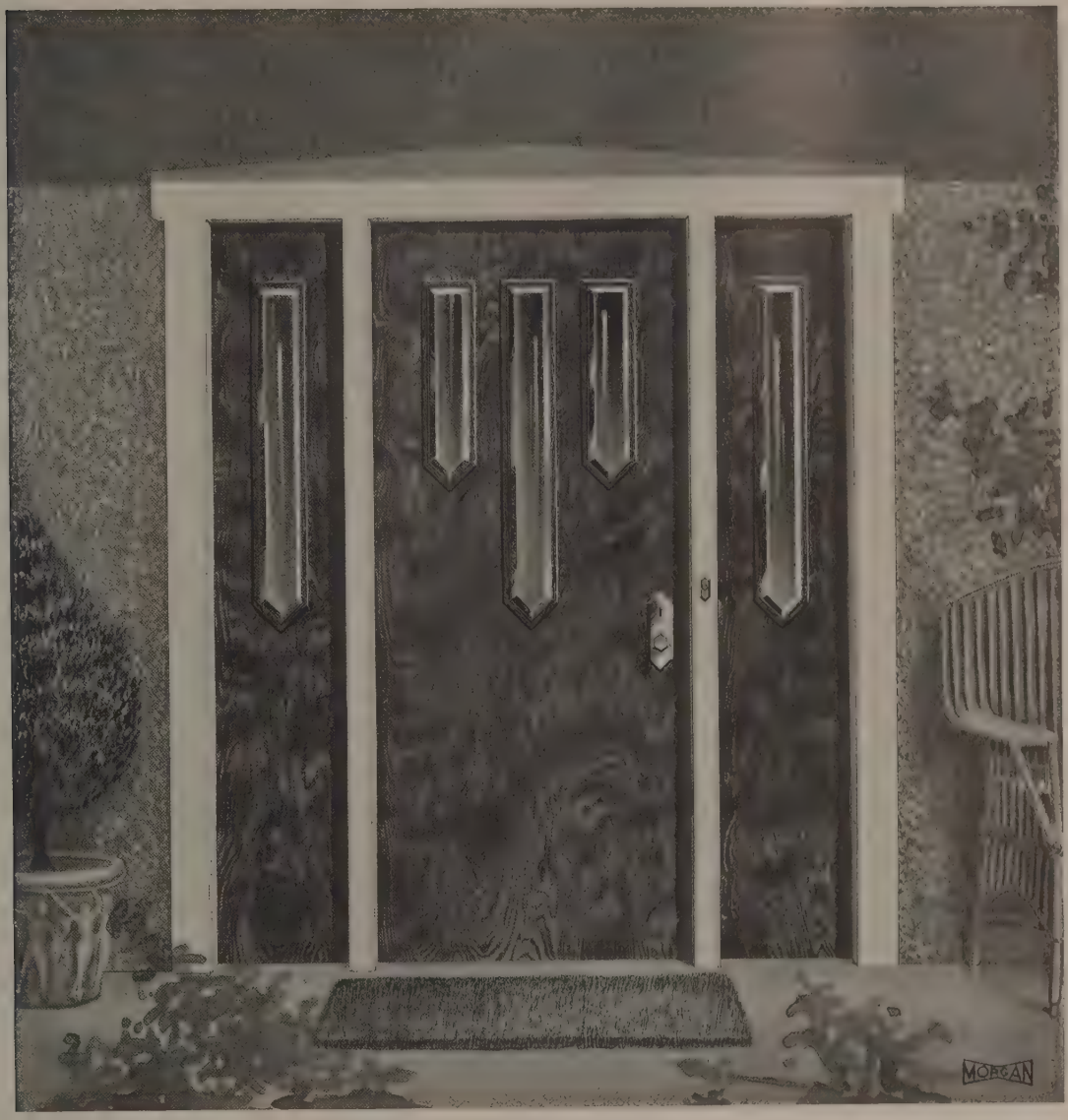
Entrance M-53

THE modern entrance shown here reflects a substantial, well-appointed home in which a wealth of comfort awaits one.

Complete Entrance includes Frame, Door and Sidelights glazed genuine polished Bevel Plate as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Stud Wall, for a 3′ 0″ x 7′ 0″ door and 1′ 0″ x 7′ 0″ sidelight is 5′ 10″ x 7′ 4″.

Door M-903 in above design shown on page 306. Sidelights M-856 in above design shown on page 296.



Entrance M-54

THIS design is as beautiful as it is unusual. It promotes a desire to look within.

Complete Entrance includes Frame, Door and Sidelights glazed genuine polished Bevel Plate as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Stud Wall, for a 3′ 0″ x 7′ 0″ door and 1′ 1″ x 7′ 0″ sidelight is 6′ 0″ x 7′ 4″.

Door M-908 in above design shown on page 309. Sidelights M-860 in above design shown on page 297.

Entrance M-55

THE Bungalow design shown above has proved a very popular one, and we believe it is justly deserving.

Complete Entrance includes Frame, Door and Sidelights glazed genuine polished Bevel Plate as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Masonry Wall, for a 3′ 0″ x 7′ 0″ door and 1′ 1″ x 7′ 0″ sidelight is 6′ 0″ x 7′ 2″.

Door M-905 in above design shown on page 307. Sidelights M-861 in above design shown on page 297.

Entrance M-56

A QUIET Craftsman entrance that would prove a credit to any home without incurring a prohibitive expense.

Complete Entrance includes Frame, Door and Sidelights glazed genuine polished Bevel Plate as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Stud Wall, for a 3′ 0″ x 7′ 0″ door and 10″ x 7′ 0″ sidelight is 5′ 3″ x 7′ 4″.

Door M-625 in above design shown on page 250. Sidelights M-859 in above design shown on page 297.

Entrance M-59

A PLAIN and artistic Entrance with no ornamentation that will never cause dissatisfaction.

Complete Entrance includes Frame, Door and Sidelights glazed genuine polished Plain Plate as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Stud Wall, for a 3′ 0″ x 7′ 0″ door and 1′ 2″ x 7′ 0″ sidelight is 6′ 2″ x 7′ 4″.

Door M-654 in above design shown on page 256. Sidelights M-851 in above design shown on page 296

Entrance M-60

A GOOD-LOOKING modern design that can be installed at a nominal cost.

Complete Entrance includes Frame, Door and Sidelights glazed genuine polished Plain Plate as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Stud Wall, for a 3′ 0″ x 7′ 0″ door and 1′ 2″ x 7′ 0″ sidelight is 6′ 2″ x 7′ 4″.

Door M-650 in above design shown on page 254. Sidelights M-850 in above design shown on page 296.

Entrance M-61

THE art glass in sidelights adds a touch of distinction to this otherwise plain and dignified entrance.

Complete Entrance includes Frame, Sidelight Panels, Door, glazed genuine polished Bevel Plate and Sidelight Sash glazed Leaded Art Glass. Other Glass can be had if desired.

Size of Entrance Rough Opening, Stud Wall, for a 3′ 0″ x 7′ 0″ door and 1′ 4″ x 3′ 8″ sidelight sash is 6′ 8″ x 7′ 4″.

Door M-654 in above design shown on page 256.

Entrance M-63

A GOOD Morgan Standardized design that is neat and attractive wherever used.

Complete Entrance includes Frame, Door and Sidelights glazed genuine polished Plain Plate as shown. Other Glass can be had if desired.

Size of Entrance Rough Opening, Masonry Wall, for a 3′ 0″ x 7′ 0″ door and 1′ 2″ x 7′ 0″ sidelight is 6′ 2″ x 7′ 4″.

Door M-619 in above design shown on page 248. Sidelights M-858 in above design shown on page 297.

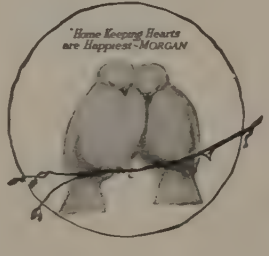
Through the Vestibule

The Entrance

IN RECENT years there has been a tendency to eliminate the vestibule in the home. But the vestibule is a convenience of real, practical utility which should not be overlooked. One should be included if possible.

A common fault in vestibule designing is the use of a too narrow door into the interior. This error not only counteracts the pleasing effect of the "wider front door," engendering a feeling of being cramped, but also obstructs the passage of furniture.

Look over the plans in the front of this book once more. They will give you a good idea of how the vestibule should be arranged. Do not neglect this important subject.



Beautiful, Easy-Mounting Stairways

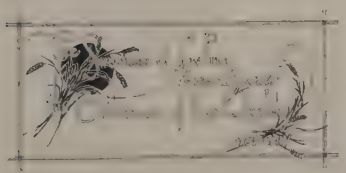
MUCH of the beauty and comfort of the home depends upon the stairway. Their effective aid to comfort and elegance is recognized by all architects, who spare no pains in the placing and in the arrangement of this feature of the home.

Stairway requirements are as numerous and varied as floor plans. Each plan demands a harmonious stairway.

Moreover, all upstairs furniture must be taken to the second floor by way of the stairway and this matter should be carefully considered.

The Morgan Standardized designs on the following pages have been so carefully worked out that among them may be found the proper stairway for any home. Being constructed of Morgan Standardized parts, they may be adapted to limitless variations.

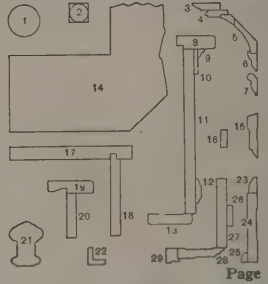
All Morgan stairways are designed with a special regard for comfort. There is no "climbing"—you mount by easy stages and reach the top without fatigue.



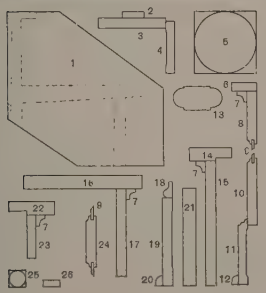
Colonial Stairs M-200

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



		Page
1	Newel.....M- 200	98
2	Baluster.....M-1784	352
3	Cornice Cap.....M-8090	404
4	Cornice Cap.....M-8256	408
5	Sprung Cove, ¾"x4¼".....M-8029	402
6	Band Moulding..M-8262	409
7	Picture Moulding .M-8263½	409
8	Landing Nosing..M-1702–E	348
9	Cove Moulding..M-8060	402
10	Panel Strip.....M-8281	403
11	Well-hole Facia, 11¼" wide.....M-8424	423
12	Band Moulding..M-8141	406
13	Well-hole Trim..M-8640	417
14	Face String to fit rise and run...M- 200	98
15	Chair Rail.....M-8636	408
16	Window Stop....M-8541	405
17	Stair Tread to fit run.....M-1702–D	348
18	Stair Riser to fit rise.....M-1702–C	348
19	Window Stool...M-8267½	412
20	Window Apron..M-8641	409
21	Stair Rail.....M-1767	352
22	Corner Bead.....M-8238	409
23	Base Moulding...M-8262	409
24	Base, 5½" wide..M-8828	423
25	Base Shoe.....M-8422	423
26	Door Stop.....M-8542	405
27	Door Jamb, 5½" wide.....M-8424	423
28	Casing.....M-8711	416
29	Back Band.....M-8387	416



Early Colonial Stairs M-201

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

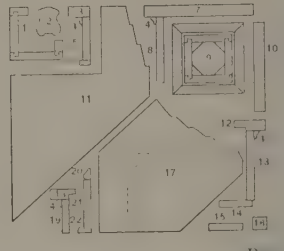
		Page
1	Stair String to fit rise and run	M-1702-B 348
2	Door Stop	M-8542 405
3	Door Jamb, 5½" wide	M-8424 423
4	Casing	M-8309 414
5	Newel	M-1744 350
6	Cap	M-8614 406
7	Cove Moulding	M-8060 402
8	Top Rail of Paneling	M- 556 230
9	Laminated Panel	M- 556 230
10	Bottom Rail of Paneling	M- 556 230
11	Base	M-8385 418
12	Base Shoe	M-8422 423
13	Hand Rail	M-1768 352
14	Landing Nosing	M-1702-E 348
15	Well-hole Facia, 10¼" wide	M-8424 423
16	Stair Tread to fit run	M-1702-D 348
17	Stair Riser to fit rise	M-1702-C 348
18	Base Moulding	M-8036 401
19	Base	M-8828 423
20	Base Shoe	M-8422 423
21	Base Block	M-1798 355
22	Window Stool	M-8267 412
23	Window Apron	M-8641 409
24	Muntin of Paneling	M- 556 230
25	Stair Baluster	M-1783 352
26	Window Stop	M-8541 405

Craftsman Stairs M-202

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page
1	Angle Newel.....M-1759	351
2	Hand Rail.....M-1767	352
3	Cap.....M-8721	421
4	Cove Moulding.....M-8060	402
5	Head Casing.....M-8394	419
6	Neck Moulding....M-8395	419
7	Stair Tread to fit run M-1702-D	348
8	Stair Riser to fit rise M-1702-C	348
9	Stair Newel.....M-1747	350
10	Base Block.....M-1798	355
11	Face String to fit rise and run.....M- 202	100
12	Landing Nosing....M-1702-E	348
13	Well-hole String....M-8424	423
14	Well-hole Trim.....M-8308	414
15	Casing.....M-8308	414
16	Stair Baluster.....M-1781	352
17	Wall String to fit rise and run.....M-1702-B	348
18	Stool, ¾″x1¾″.....M-8599	411

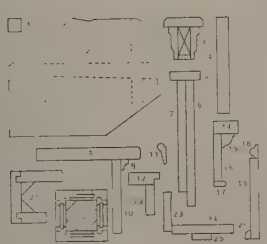


		Page
19	Window Apron.....M-8641	109
20	Base Moulding.....M-8036	401
21	Base, 5 1/2″ wide....M-8424	423
22	Base Shoe.....M-8422	423

Modern Stairs M-203

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



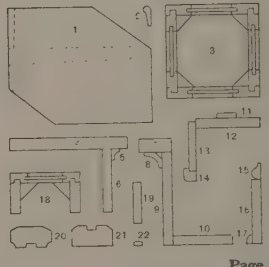
		Page
1	Baluster Stock.....M-1782	352
2	Stair String to fit rise and run.....M-1702-B	348
3	Hand Rail.....M-1765	352
4	Base Block.....M-1798	355
5	Shoe.....M-8657	410
6	Face String to fit rise and run.....M- 203	101
7	String.....M-8424	423
8	Stair Tread to fit run M-1702-D	348
9	Cove Moulding.....M-8060	402
10	Stair Riser to fit rise M-1702-C	348
11	Picture Moulding...M-8265	409
12	Stool, ¾″x1¾″.....M-8599	411
13	Window Apron.....M-8641	409
14	Cap.....M-8721	421
15	Fillet.....M-8620	407
16	Head Casing.....M-8394	419
17	Neck Moulding....M-8395	419
18	Base and Scribe Moulding.....M-8036	401
19	Base.....M-8828	423
20	Base Shoe.....M-8422	423
21	Angle Newel.....M-1758	351
22	Starting Newel.....M-1741	349
23	Casing.....M-8308	414
24	Door Jamb, 5½″ wide.....M-8424	423
25	Door Stop.....M-8542	405

Mission Stairs M-204

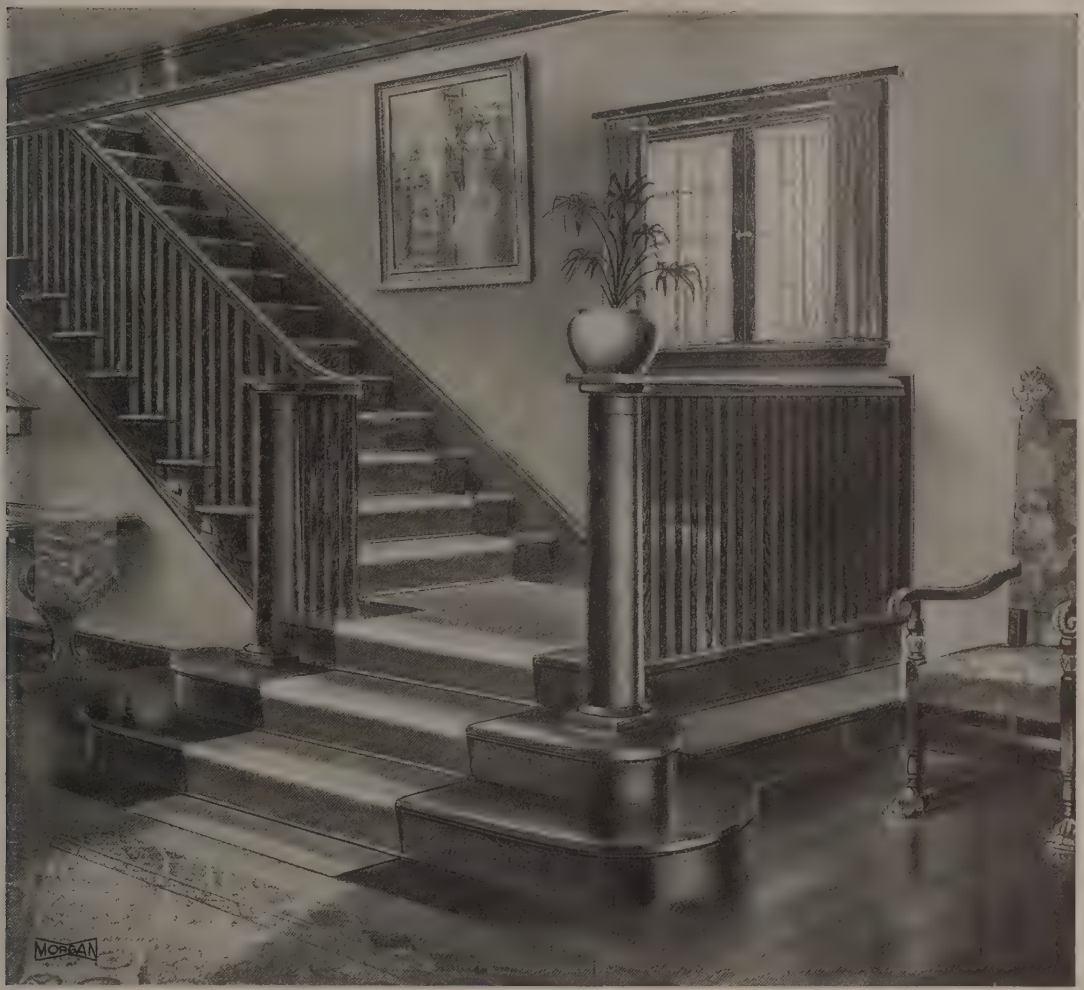
Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page
1	Wall String to fit rise and run	M-1702-B 348
2	Picture Moulding	M-8265 409
3	Paneled Post, 7½″ x 7½″	M- 204 102
4	Stair Tread to fit run	M-1702-D 348
5	Cove Moulding	M-8060 402
6	Stair Riser to fit rise	M-1702-C 348
7	Cornice Cap, 1⅛″x2¼″	M-8721 421
8	Moulding	M-8532 402
9	Cornice Frieze	M-8424 423
10	Opening Jamb, 5½″ wide	M-8424 423
11	Door Stop	M-8542 405
12	Door Jamb, 5½″ wide	M-8424 423
13	Casing	M-8309 417
14	Back Band	M-8378 417
15	Base Moulding	M-8036 401
16	Base, 5½″ wide	M-8828 423
17	Base Shoe	M-8422 423
18	Wall Pilaster, 2¼″x7½″	M- 204 102
19	Balusters	M-1785 352



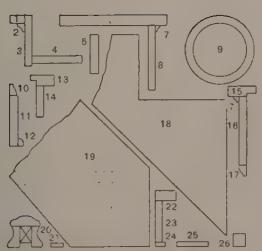
		Page
20	Rail	M-1768 352
21	Shoe	M-1768 352
22	Fillet	M-1776 352



Dutch Colonial Stairs M-205

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



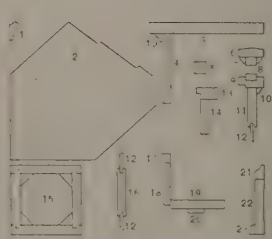
			Page
1	Cornice Moulding	M-8614	406
2	Cove Moulding	M-8060	402
3	Cornice Frieze	M-8397	410
4	Beam Soffit	M-8397	410
5	Rail Buttress	M-8394	410
6	Stair Tread to fit run	M-1702-D	348
7	Cove Moulding	M-8059	402
8	Stair Riser to fit rise	M-1702-C	348
9	Newel	M-1748	350
10	Base Moulding	M-8262	409
11	Base	M-8828	423
12	Base Shoe	M-8422	423
13	Stool, ¾"x1¾"	M-8599	411
14	Window Apron	M-8641	409
15	Landing Nosing	M-1702-E	348
16	Well-hole String	M-8424	423
17	Cove Moulding	M-8061	402
18	Face String to fit rise and run	M- 205	103
19	Wall String to fit rise rise and run	M-1702-B	348
20	Stair Rail	M-1767	352
21	Fillet	M-1776	352
22	Cap Moulding	M-8721	421
23	Head Casing	M-8394	419
24	Fillet	M-8395	419
25	Casing	M-8308	414
26	Stair Balusters	M-1781	352

Colonial Stairs M-206

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

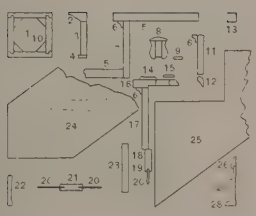
		Page
1	Picture Moulding.....M-8263	409
2	Wall String to fit rise and run.....M-1702-B	348
3	Stair Tread to fit run..M-1702-D	348
4	Stair Riser to fit rise...M-1702-C	348
5	Stair Balusters.....M-1781	352
6	Stair Rail....Modified. M-1765	352
7	Bead.....M-8570	405
8	Fillet.....M-1776	352
9	Landing Nosing.....M-1702-E	348
10	Cove Moulding.....M-8060	402
11	Top Rail of Paneling...M- 555	230
12	Laminated Panel.....M- 555	230
13	Stool, 1⅛″x1¾″.....M-8267	412
14	Window Apron.....M-8641	409
15	Post, 6½″x6½″.....M- 206	104
16	Muntin of Paneling....M- 555	230
17	Back Band.....M-8378	417
18	Casing.....M-8309	417
19	Door Jamb, 5½″ wide M-8424	423
20	Door Stop.....M-8542	405
21	Base Moulding.....M-8036	401
22	Base, 5½″ wide.....M-8828	423
23	Base Shoe.....M-8422	423



Modern Stairs M-207

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



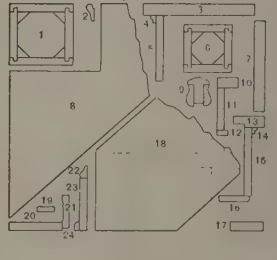
		Page
1 Newel	M-1740	349
2 Cap Moulding	M-8396	419
3 Head Casing	M-8394	419
4 Neck Moulding	M-8395	419
5 Tread to fit run	M-1702-D	348
6 Cove Moulding	M-8060	402
7 Stair Riser to fit rise	M-1702-C	348
8 Stair Rail	M-1767	352
9 Stair Rail Fillet	M-1774	352
10 Angle Newel	M-1756	351
11 Frieze Board	M-8394	419
12 Picture Moulding	M-8263½	409
13 Baluster	M-1781	352
14 Shoe	M-1772	352
15 Fillet	M-1775	352
16 Stair Nosing	M-1702-E	348
17 Frieze	M-8424	423
18 Bed Mould	M-8064	404
19 Top Rail of Panel	M- 555	230
20 Laminated Panel	M- 555	230
21 Panel Muntin	M- 555	230
22 Casing	M-8309	414
23 Base Block	M-1798	355
24 Wall String to fit rise and run	M-1702-B	348
25 Face String to fit rise and run	M- 207	105
26 Base Mould	M-8740	422
27 Base	M-8741	422
28 Base Shoe	M-8422	422

Mission Stairs M-209

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

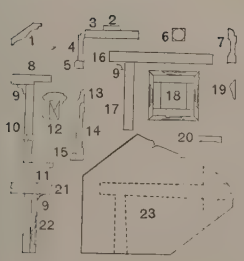
			Page
1	StartingNewel,Modified	M-1759	351
2	Picture Moulding	M-8265	409
3	Stair Tread to fit run	M-1702-D	348
4	Cove Moulding	M-8059	402
5	Stair Riser to fit rise	M-1702-C	348
6	Angle Newel	M-1759	351
7	Base Block	M-1798	355
8	Face String to fit rise and run	M- 209	106
9	Stair Rail	M-1767	352
10	Cap	M-8721	421
11	Head Casing	M-8394	419
12	Neck Moulding	M-8395	419
13	Landing Nosing	M-1702-E	348
14	Cove Moulding	M-8060	402
15	Well-hole Frieze	M-8424	423
16	Well-hole Trim	M-8308	414
17	Balusters	M-1785	352
18	Wall String to fit rise and run	M-1702-B	348
19	Door Stop	M-8542	405
20	Door Jamb, 5½" wide	M-8424	423
21	Casing	M-8308	414
22	Base Moulding	M-8036	401
23	Base, 5½" wide	M-8828	423
24	Base Shoe	M-8422	423



Modern Colonial Stairs M-210

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



			Page
1	Cornice Moulding	M-9029	429
2	Door Stop	M-8542	405
3	Door Jamb, 5½" wide	M-8424	410
4	Casing	M-9640	429
5	Back Band	M-9378	429
6	Baluster	M- 210	107
7	Continuous Head	M-9651	428
8	Landing Nosing	M-1702-E	348
9	Cove Moulding	M-8060	402
10	Well-hole Frieze	M-8424	410
11	Well-hole Trim	M-8625	428
12	Stair Rail	M-1767	352
13	Base Moulding	M-8740	422
14	Base	M-8741	422
15	Base Shoe	M-8422	422
16	Stair Tread to fit run	M-1702-D	348
17	Stair Riser to fit rise	M-1702-C	348
18	Stair Newel	M- 210	107
19	Panel Moulding	M-9268	429
20	Chair Rail	M-8625	428
21	Tread	M-1702-D	348
22	Stair Bracket	M- 210	107
23	Stair String to fit rise and run	M-1702-B	348

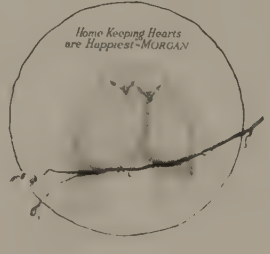
The Reception Hall's Relation to Home

THE outstanding function of the entrance hall or reception room is to make your guests feel at home.

It should impress them with a dignified cordiality, fulfilling the promise of "the wider front door."

The stairway being the central theme, it is incumbent on all other woodwork and furnishings to provide an appropriate setting.

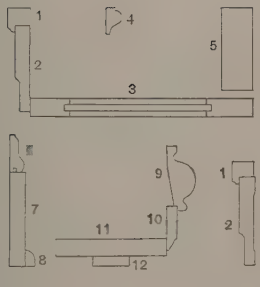
On the following pages are several much admired photographs which may suggest ideas that will start you in the right direction, while most of the home plans shown in the front of the book show the appropriate location for the reception room.



Colonial Reception Hall M-248

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



		Page			Page
1	Cornice Moulding.....M-8374	416	7	Base.....M-8705	415
2	Cornice Frieze.....M-8359	416	8	Base Shoe.....M-8422	422
3	Paneled Soffit.....M- 248	109	9	Back Band.....M- 248	109
4	Band Moulding.....M-8036	401	10	Casing.....M-8091	404
5	Base Block.....M- 248	109	11	Door Jamb, 5½" wide M-8424	423
6	Base Moulding.....M-8262	409	12	Door Stop.....M-8542	405

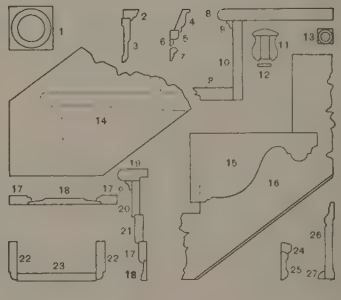
The pair of French Doors are Morgan design M-832 shown on page 291

Modern Colonial Reception Hall M-249

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page
1	Stair Newels.....M- 249	110
2	Back Band.....M-8387	416
3	Casing.....M-8711	416
4	Cornice Moulding...M-8624	407
5	Dentil Moulding....M- 249	110
6	Band Moulding....M-8619	407
7	Picture Moulding...M-8263	409
8	Stair Tread to fit run M-1702-D	348
9	Stair Moulding.....M-8060	402
10	Stair Riser to fit rise M-1702-C	348
11	Stair Rail.....M-1767	352
12	Fillet.....M-1774	352
13	Balusters.....M-1780	352
14	Wall String to fit rise and run.....M-1702-B	348
15	Bracket.....M-1718	348
16	Face String to fit rise and run.....M- 249	110
17	Stile of Paneling....M- 557	231
18	Panel.....M- 249	110
19	Stair Nosing.....M-1702-E	348
20	Frieze...Rabetted, M-8397	410
21	Stile of Paneling Rabetted, M-8394	410
22	Casing.....M-8712	416
23	Cased Opening Jamb, 7½" wide.....M-8424	423
24	Band Moulding over Chair Rail.....M-8387	416
25	Chair Rail.....M-8711	416
26	Base.....M-8426	423
27	Base Shoe.....M-8422	423

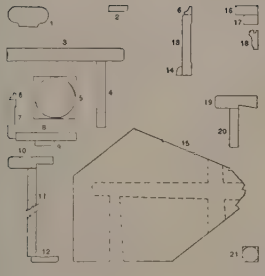


The Accordion French Doors are Morgan design M-828 shown on page 288

Reception Hall M-249½

Woodwork Parts Detailed Below

For individual illustration of parts, see pages indicated in last column.



		Page
1	Stair Newel.....M-249½	111
2	Window Stop.....M-8541	405
3	Stair Tread to fit run..M-1702-D	348
4	Stair Riser to fit rise..M-1702-C	348
5	Stair Newel.....M-249½	111
6	Cove Mould.....M-8059	402
7	Casing.....M-8640	417
8	Door Jamb, 5½" wide..M-8394	410
9	Door Stop.....M-8542	405
10	Stair Nosing.....M-1702-E	348
11	Well Hole Facing, 10½" wide.....M-8394	410
12	Well Hole Trim.....M-8625	408
13	Base, 5½" wide.....M-8828	423
14	Base Shoe.....M-8422	423
15	Wall String.....M-249½	111
16	Ceiling Strip.....M-8615	406
17	Ceiling Strip.....M-8614	406
18	Picture Moulding.....M-8262	409
19	Window Stool.....M-8267	412
20	Window Apron.....M-8641	409
21	Baluster.....M-249½	111

The Entrance Door is Morgan design M-902 shown on page 306.
The Panel Door is Morgan design M-705 shown on page 274.
The Mirror Door is Morgan design M-888 shown on page 299.

A Little Big Helper in Every Room

WE ALL derive a great deal of comfort and pride from the consciousness that everything in our new home is just as "modern" as it can be.

The news about helpful improvements travels fast. No wonder, then, that we see in so many of the modern houses of today that inconspicuous little attachment which supplies power for all the tedious, wearing household duties.

The drudgery of hand-work is banished—there's power to run the home machinery as well as that of the factory. No more rough, red, work-scarred hands—they're old-fashioned now.

Electricity is the liberator, and little brass sockets, conveniently placed on the walls of rooms and hallways, the medium. What a convenience!

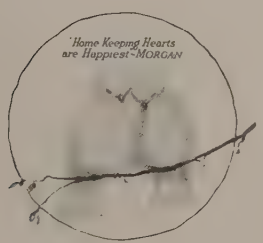
With an electric socket in every room you have both power and light at the same time—no need of climbing chairs or stepladder to unscrew the light bulb and screw in the plug every time the vacuum cleaner, or sewing machine, or washer, or percolator, or phonograph, or player piano, is pressed into service. Could anything be handier?

The time to install these sockets is when you build—it will cost much less than tearing your walls to pieces afterwards, to say nothing of the bother and dirt it avoids.

The Living Room's Relation to Contentment

UNDENIABLY, the living room is the heart of the home. From it are generated all of those rich affections which make life beautiful. And it is the living room which should be a sympathetic retreat from the more sordid affairs of life.

These are the considerations which dominate the several living room suggestions on the succeeding pages. You will observe that each design bears the unmistakable stamp of artistry, which can only be accomplished by master craftsmen. If you would make your house a home in which weary body and nerves may find complete rejuvenation, look well to the living room!

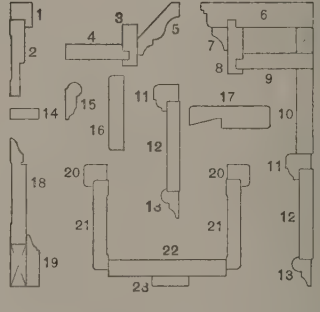


Living Room M-252

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page
1	Back Band.....M-8378	417
2	Chair Rail.....M-8358	416
3	Cornice Facia Plowed, M-8615	406
4	Cornice Soffit with tongue, M-8615	406
5	Crown Moulding...M-8012	399
6	Mantel Shelf.....M- 252	114
7	Cove Moulding.....M-8061	402
8	Mantel Shelf Facia..M- 252	114
9	Mantel Shelf Soffit..M- 252	114
10	Mantel Shelf Apron..M-8394	410
11	Mantel Shelf Back Band.....M-8368	416
12	Mantel Shelf Casing..M-8397	410
13	Mantel Shelf Band Moulding.....M-8221	408
14	Window Stop.....M-8541	405
15	Picture Moulding...M-8263	409
16	Window Apron.....M-8641	409
17	Window Stool.....M-8267	412
18	Base.....M-8426	423
19	Base Shoe.....M-8712	416
20	Back Band.....M-8378	417
21	Casing.....M-8309	417
22	Door Jamb, 5½" wide.....M-8424	423
23	Door Stop.....M-8542	405

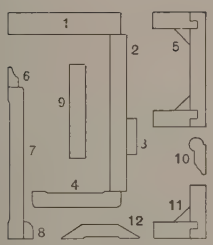


The Door in illustration is Morgan design M-711 shown on page 278.

Living Room M-253

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



			Page
1	Face Pilasters	M-8397	410
2	Door Jamb	M-8424	423
3	Door Stop	M-8542	405
4	Door Casing	M-8309	417
5	Wall Pilasters	M- 253	115
6	Base Moulding	M-8059	402
7	Base	M-8828	423
8	Base Shoe	M-8422	423
9	Head Trim	M-8394	410
10	Picture Moulding	M-8263	409
11	Corner Moulding	M- 253	115
12	Threshold	M-8278	413

The Panel Door in illustration is Morgan design M-710 shown on page 277.

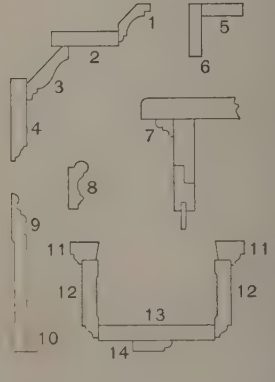
The Sash Door in illustration is Morgan design M-626, glazed with Leaded Art Glass, shown on page 250.

Living Room M-256

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page			Page
1 Crown Moulding	M-8533	402	8 Picture Moulding	M-8262	409
2 Cornice Soffit	M-8394	410	9 Base	M-8426	423
3 Cornice Moulding	M-8012	399	10 Base Shoe	M-8535	401
4 Cornice Frieze	M-8712	416	11 Back Band	M-8368	416
5 Corner Trim	M-8656	410	12 Casing	M-8712	416
6 Corner Trim	M-8655	410	13 Door Jamb, 5½" wide	M-8424	423
7 Window Seat	M- 256	116	14 Door Stop	M-8119	404

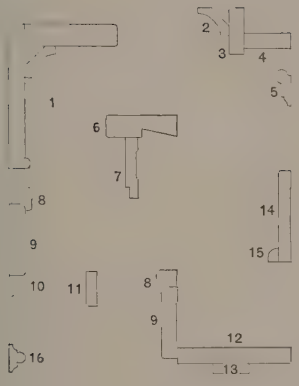


The French Doors shown are Morgan design M-831 shown on page 290.

Living Room M-258

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



		Page			Page
1	Mantle Shelf.....M- 258	117	9	Casing.....M-8309	417
2	Cove Moulding.....M-8026	402	10	Bed Moulding.....M-8619	407
3	Cornice Frieze.....M-8660	410	11	Window Stop.....M-8542	405
4	Cornice Soffit.....M-8660	410	12	Door Jamb, 5½" wide M-8424	410
5	Picture Moulding...M-8263	409	13	Door Stop.....M-8542	405
6	Stool.....M-8267	412	14	Base, 5½" wide.....M-8828	423
7	Apron.....M-9640	429	15	Base Shoe.....M-8422	422
8	Back Band.....M-8378	417	16	Panel Moulding....M-8146	406

The French Doors shown are Morgan design M-828 shown on page 288.

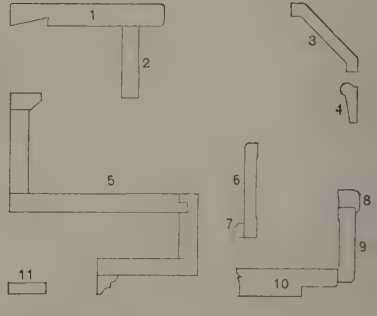
Living Room M-259

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page
1 Stool	M-8567	411
2 Apron	M-8641	409
3 Cornice Moulding	M-8699	407
4 Picture Moulding	M-8265	409
5 Mantle Shelf	M- 259	118
6 Base, 5½" wide	M-8828	423
7 Base Shoe	M-8422	422
8 Back Band	M-8378	417
9 Casing	M-8308	417
10 Door Frame	M-1810	356
11 Window Stops	M-8542	405

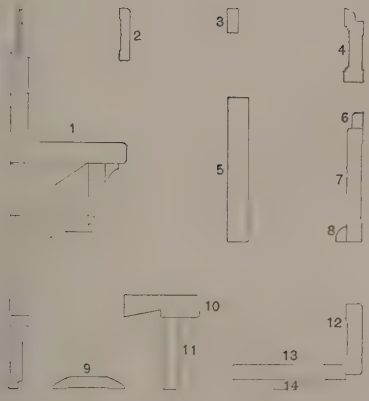
The French Doors shown are Morgan design M-259.



Living Room M-260

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



		Page			Page
1	Mantle Shelf.....M- 260	119	8	Base Shoe.....M-8422	422
2	Panel Strips.....M-8625	428	9	Thresholds.....M-8278	413
3	Window Stop.....M-8541	405	10	Stool.....M-8267	412
4	Continuous Trim...M-9651	428	11	Apron.....M-8641	409
5	Base Block.....M-1798	355	12	Casing.....M-8640	408
6	Base Moulding.....M-8422	422	13	Door Jamb, 5½" wide M-8424	410
7	Base.....M-8828	423	14	Door Stop.....M-8542	405

The French Doors shown are Morgan design M-828 shown on page 288.

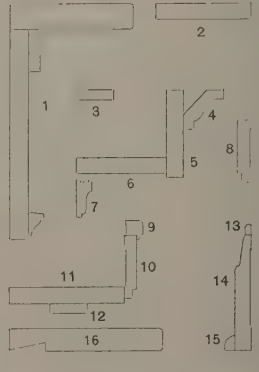
Living Room M-261

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page			Page
1	Mantle Shelf.....M- 261	120	9	Back Band.....M-9378	429
2	Window Jamb.....M-8394	410	10	Casing.....M-9640	429
3	Window Stop.....M-8542	405	11	Door Jamb, 5½" wide M-8424	410
4	Crown Moulding...M-8000	398	12	Door Stop.....M-8542	405
5	Cornice Frieze.....M-8394	410	13	Base Moulding.....M-8561	405
6	Cornice Soffit.....M-8394	410	14	Base.....M-8741	422
7	Picture Moulding...M-8262	409	15	Base Shoe.....M-8422	422
8	Apron.....M-9640	429	16	Stool.....M-8567	411

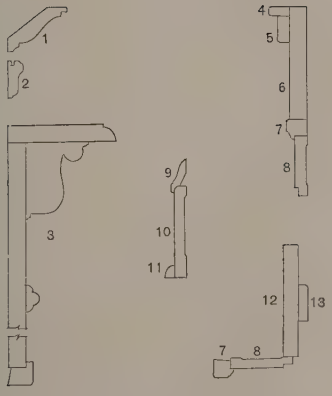
The Door shown is Morgan design M-711 shown on page 278.



Living Room M-262

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



		Page			Page
1	Cornice Moulding...M-9029	429	7	Back Band.....M-9378	429
2	Picture Moulding...M-8262	409	8	Casing.....M-9640	429
3	Mantle Shelf.....M- 262	121	9	Base Moulding.....M-9740	429
4	Dust Cap.....M-8395	419	10	Base.....M-9741	429
5	Head Moulding.....M-8540	405	11	Base Shoe.....M-8422	429
6	Head Casing, 5½″ wide.....M-8424	410	12	Door Jamb, 5½″ wide M-8424	410
			13	Door Stop.....M-8542	405

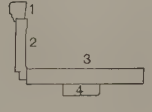
The French Doors shown are Morgan design M-262.

Living Room M-263

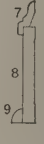
Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page			Page
1	Back Band.....M-9378	429	5	Picture Moulding...M-8264	409
2	Casing.....M-9640	429	6	Threshold.....M-8278	413
3	Door Jamb, 5½" wide.....M-8424	410	7	Base Moulding.....M-9740	429
4	Door Stop.....M-8542	405	8	Base.....M-9741	429
			9	Base Shoe.....M-8422	429



The Doors shown are Morgan Wedgewood design M-721 shown on page 281.

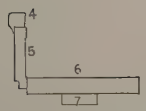


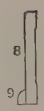
Living Room M-264

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page			Page
1 Cornice Moulding	M-9029	429	6 Door Jamb, 5½" wide	M-8424	410
2 Cornice Frieze	M-9640	429	7 Door Stop	M-8542	405
3 Panel Moulding	M-8619	407	8 Base	M-8828	423
4 Back Band	M-9378	429	9 Base Shoe	M-8422	423
5 Casing	M-9640	429			





The French Doors shown are Morgan design M-264.

Hints Concerning Interior Decorations and Floor Covering

From the Department of Interior Decorations
Marshall Field & Company, Chicago

The Drapery Desirable

In planning the drapery for the windows of any rooms there are certain important factors to be considered.

The Window Setting

The relation of the window to the room should be the same as that of the picture frame to the picture; the window should furnish the proper setting: a strong feature of life and interest to the room it frames, but never to be over-emphasized so as to distract attention from its surroundings.

The Lure of Light

The first vital reason for the existence of a window is for light and air: the moment a drapery defeats this object, except in the degree to soften or mellow the light, the result is not satisfactory.

The effect of sunlight and the open vista from a properly draped window cannot be over-estimated in the general atmosphere of a room. In country houses or where windows have a pleasing outlook into gardens, etc., special care should be taken to keep the space clear and free with simple glass curtains and side drapery.

In the small city apartment also is this true where the effect to be desired is that of added space and light.

The Casement Curtain

Mullioned and leaded windows and also arched casements, have in themselves so much of decorative value that they should be kept free, without ornament: a light glass curtain and plain valance, with soft, straight, side hangings, which can be drawn across the entire window.

Color Harmony

The proper note of color may be supplied by the side hangings which should be in harmony with the prevailing tones of rugs, walls, etc. Proper choice of color in drapery will hold and intensify light in a dull or somber room to a marked degree. Where the rugs and walls are plain and neutral, strong color and design may be used safely; whereas a soft, plain fabric in drapery will balance and tone highly-colored and figured covering and walls.

Period Furnishing

Copies of fine work from abroad are now obtainable in many lovely fabrics; and the popularity of Period Furniture in this country in recent years must be considered in drapery also.

For instance, one would not use a delicate French hanging in a heavy Tudor or Elizabethan room. It is most important that the character of the individual room should be considered. What is very good taste in a public building or office is often unsuited for the home.

Formal Drapery

A formal air is insured in a room where the proper valances and lambrequins are used in rich and elegant material. Here again the shape, size, and style of the window in its relation to the room must determine the nature and material of the drapery.

Trimming Taste

Another important item is the trimming. The entire effect of an otherwise beautiful drapery may be completely spoiled by the wrong use of fringe, guimpe, etc.

Piping and banding or plain linen in contrasting color is more simple than fringe and adds greatly to figured drapery.

Psychology of Color

An important factor in choosing summer drapery is to keep in mind that cool greens, soft grays and all neutral colors are restful and fresh; while warm rich color combinations add greatly to the charm of the cozy winter home.

Chamber Windows

In chamber windows and rooms where windows are almost constantly open to the sun and air the draw curtains of casement cloth, sun fast, or soft silk or printed linen are both decorative and practical.

Where a single curtain is desired a soft linen or neutral for the exterior, with a colored lining in harmony with the color scheme of the room on the interior is very good.

Panel Curtains

For a formal room panel curtains add distinction and elegance if properly worked out in relation to space, size, and the general style of the room.

Brussels net is the preferred material for glass curtains and tempers the light when that is desirable. The trend of recent years is toward beauty of design and color harmony, while draperies as a whole are of more simple construction with less of the over decorated window trimming.

Rug Reasoning

Of all the furnishing which goes toward the creating of that elusive thing called "charm" in a home, perhaps there is no single detail so all-important as the floor-covering.

The rug in any room should be the one dominant note which holds together the color, harmony and suitability of all the points of interest in the room as a whole.

Romance of the Rug

The rug weavers of the Orient have always known the importance and value of the floor-covering and therefore spent years of their lives weaving with infinite care and patience those masterpieces of color and line which gain in beauty with the passing of the years.

The durability of the Oriental rug which is so unquestioned, is undoubtedly the product of excellent material which they use.

Persia and Turkey, from whence come our most beautiful rugs, feed from their fertile fields the lambs and sheep whose wool is unsurpassed in quality.

There are no chemicals used in coloring and the rare delicate color harmony which they produce is secured only through herbs, flowers, and bark.

Even our domestic rugs which are made in large quantity draw their inspiration in design and color tones from these rugs of the Orient.

The plain rug or carpet has grown in popularity in recent years, owing to the fact that it forms an excellent background for all types of furniture.

When used in rich or neutral tones with occasional spots of color, supplied by the use of smaller and well selected Oriental rugs, it creates an atmosphere of beauty and charm.

The Successful Sun-Room

The sun-room or breakfast room is made both practical and attractive with the pleasing floors, or the lovely grass rugs which come now in a number of interesting designs and colors.

The Charming Chamber

In the bedroom there has been an increasing desire for the interesting old-fashioned braided or pulled rug of Colonial days. On a soft, rich background these well chosen rugs lend an air of distinction to the modern chamber.

In the country house morning room or bedroom ingrain carpets of good color and the quaint hook rugs placed here and there become very cozy.

Too much stress cannot be placed on the importance of the floor covering in relation to the size, shape and style in furnishing the room.

A dark or poorly lighted room may gain in a remarkable degree, life and light from an Oriental rug which holds a glowing color in its depths, and that is why so many people add steadily to their collection of Orientals.

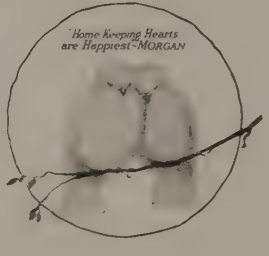
They do not fade with the years, but give increasing beauty and comfort to the purchaser.

The modern floor-covering unites all of the best features of service, beauty and comfort, and well merits the important position it occupies in interior furnishing.

The Colonnade

A Classical Heritage

THE love of the colonnade or column effect in architecture is legendary. It has come down to us from the days of the Grecian amphitheatre and temple. Yes, the use of the column extends back to the more obscure pages of history when primitive man was compelled to seek shelter under boughed roof supported by crude rustic columns. Indeed, the colonnade is an imitation of nature itself. No wonder then that in the modern home the colonnade lends such a pleasing suggestion of largeness, naturalness and comfort. The designs which follow are the results of comprehensive experience—each one a modern interpretation of the classical—useful as well as ornamental.



Colonnade M-300

A BEAUTIFUL Colonial design which would enrich the interior of any home.

Opening 9′ 10″ between pilasters, 7′ 0″ high from finished floor to bottom of head jamb. Passageway 7′ 0″ between columns.

Pilasters 12″ face, 11″ deep, 7′ 0″ long, made to fit an 8¾″ jamb. Pilasters fluted on three sides.

Columns 10″ base, 7′ 0″ long. Fluted shaft.

Head trim is a four member cabinet head with dentil blocks.

Colonnade M-301

A STANDARD design which has been popular for many years.

Opening between jambs 7′ 6″ wide, 7′ 0″ high from finished floor to bottom of head jamb. Passageway 3′ 6″ between pedestals.

Pedestals 2′ 6″ wide, 2′ 0″ high, 8″ deep. Made to fit a 5½″ jamb.

Columns 6″x6″—5′ 0″ long.

Colonnade M-302

A USEFUL as well as an ornamental design. Notice that a drawer is provided beneath the leaded glass bookcases.

Opening 9′ 6″ between jambs in width, height 7′ 0″ from finished floor to bottom of head jamb. Passageway 4′ 2″.

Pedestals 3′ 0″ wide, 4′ 0″ high, 11″ deep, 9½″ deep inside, doors glazed with Leaded Double Strength glass. Held in place with wood glass beads.

Columns 7″ x 7″—3′ 0″ long.

Suggest that a 7½″ jamb be used for this colonnade.

Colonnade M-303½

THIS standard design is popular on account of the narrow pedestal. It can easily be fitted into cased openings.

Opening 8′ 0″ wide between jambs; 7′ 6″ high from finished floor to bottom of head jamb.
Passageway 4′ 0″ wide.
Pedestals 2′ 0″ wide; 2′ 0″ high, 8″ deep.
Columns 6″ x 6″—5′ 6″ long.

Colonnade M-304

THIS Morgan Standardized design offers a fine opportunity for tasty decoration with jardinieres, statuary, bric-a-brac, etc.

Opening 10′ 8″ wide between jambs, 7′ 0″ high from finished floor to bottom of head jamb. Passageway 3′ 4″ wide.

Pedestals 3′ 8″ wide, 4′ 0″ high, 11½″ deep, 10″ deep inside.

Pilasters 5½″ wide, 3½″ deep, 2′ 0″ long.

Base for Pilasters 1′ 10″ projection, 5″ high, 5½″ wide.

Beam 10′ 8″ long, 7″ high, 5½″ wide.

Jamb 7½″ wide should be used with this colonnade.

Colonnade M-307

AS YOU will readily notice, the desk section is the feature of this design. This desk section can be supplied for several of the foregoing colonnades also.

Opening 10′ 0″ between jambs, 7′ 0″ from finished floor to bottom of head jamb.

Pedestals are 3′ 0″ wide, 4′ 0″ high, 11½″ wide, 10″ deep inside.

Columns are 8″x8″, tapered to 6″x6″—3′ 0″ high.

Specify on which side the writing desk is wanted when facing desk.

Colonnade M-308

A PLAIN but artistic and substantial colonnade showing china cases instead of bookcases in the pedestals.

Opening 10′ 2″ between jambs. Passageway 4′ 11″.
Height 7′ 0″ from finished floor to bottom of head jamb.
Pedestals 3′ 0″ wide, 4′ 6″ high, 15″ deep, 13½″ deep inside, doors glazed with Leaded Double Strength glass.
Pedestals made to fit a 7½″ jamb.
Columns 7½″ x 7½″—2′ 6″ high.

Colonnade M-314

A STANDARD Colonnade which will be an asset to any home where wall space is needed.

Opening 9′ 0″ wide between jambs; 7′ 6″ high from finished floor to bottom of head jamb.
Passageway 4′ 8″.
Pedestals 2′ 6″ wide, 4′ 0″ high, 9″ deep. Made to fit a 5½″ jamb.
Columns 7″ x 7″—3′ 6″ high.

Refuse to Be the Victim of Substitution

SOMETIMES regard for the quality of woodwork and the reputation of the maker thereof is overlooked, thereby endangering safety and satisfaction.

Such errors frequently go on without discovery until all the woodwork has been fitted and installed. It then may be too late to correct.

Replacement involves the expenditure of time and money. And, even if the cash expense might in some instances not be large, the lost time could never be recovered, and the marks of mutilation might be apparent to remind you of what could have been, had our advice been followed—

"Look for the 'Morgan' brand on every door and all woodwork before accepting."

This is your safeguard.

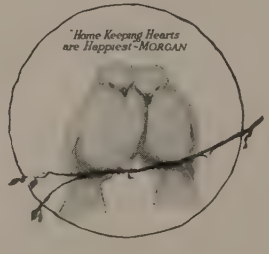
MORGAN

There is no added cost for "Morgan-Quality"

Look Well to the Planning of the Dining Room

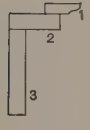
IF ANY room of the home deserves careful planning, it is the dining room. For it is here that all members of the family must assemble daily whether or not there is time for the enjoyment of the rest of the house. And it is in the dining room where the guests receive their deepest impressions of the home. It is the throne room of the hostess. Is there a woman who does not take the greatest pride in her dining room? But as in all things of the home, the charm of the dining room is more dependent upon the proper selection than upon the cost of its appointments—taste is more important than expenditure.

We show on the succeeding pages a number of artistic dining room designs which include a wealth of suggestions for built-in buffets, wall paneling, etc.



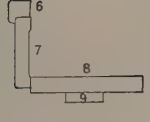
Dining Room M-340

PANELLING the walls of a Dining Room as shown in this illustration is a modern decorative scheme which overcomes the bareness of the room. Another important item for a well-planned Dining Room is French Doors.



Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



		Page			Page
1	Cap Moulding....M-8084	404	7	Casing....M-8308	417
2	Cap Soffit....M-8660	410	8	Door Jamb, 5½″ wide..M-8424	410
3	Head Casing....M-8394	410	9	Door Stops....M-8542	405
4	Cornice Moulding....M-9029	429	10	Base....M-8741	422
5	Picture Moulding....M-8262	428	11	Base, 5½″ high....M-8424	410
6	Back Band....M-8378	417	12	Base Shoe....M-8422	422

The French Doors shown in this illustration are Morgan design M-340

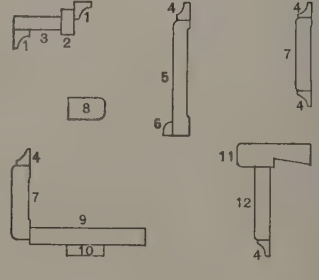
Dining Room M-341

A ROOM of Colonial design showing French Doors opening onto a sun porch. Note the panel effect on the walls.

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page			Page
1	Cove Moulding.....M-8061	402	7	Casing and Panel Strip.M-8308	417
2	Cornice Frieze, 2½″ wide M-8660	410	8	Continuous Belt.....M-9267	429
3	Cornice Soffit.....M-8660	410	9	Door Jamb, 5½″ wide..M-8424	410
4	Cove Moulding.....M-8061	402	10	Door Stop.....M-8542	405
5	Base, 5½″ high.....M-8828	423	11	Stool.....M-8267	412
6	Base Shoe.....M-8422	423	12	Apron.....M-8641	409



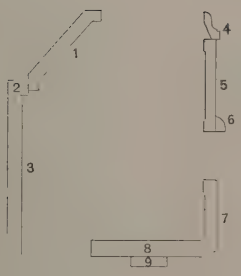
The French Doors in illustration are Morgan design M-827 shown on page 287

Dining Room M-342

THIS Dining Room is very well planned, featuring a recessed wall space for the buffet, one tone wall covering and French Doors admitting light.

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



		Page			Page
1 Cornice Moulding	M-8699	407	6 Base Shoe	M-8422	429
2 Cornice Soffit, 1¼" wide	M-8660	410	7 Casing	M-8308	417
3 Panel, 12" high	M-8424	410	8 Door Jamb, 5½" wide	M-8424	410
4 Base Moulding	M-9740	429	9 Door Stops	M-8542	405
5 Base	M-9741	429			

The French Doors shown in this illustration are Morgan design M-342

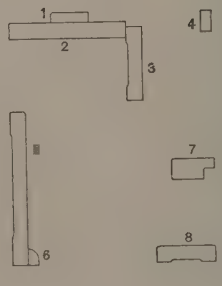
Dining Porch M-353

THINK of the pleasure of dining on a sun porch like this. It would soon become a favorite spot in the home because it would be a cheerful one. Moreover, it would save much work in keeping up the home during the hot months.

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

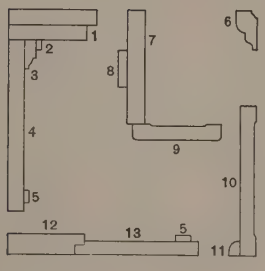
		Page			Page
1 Door Stop	M-8542	405	5 Base	M-8828	423
2 Door Jamb, 5½" wide	M-8424	423	6 Base Shoe	M-8422	423
3 Casing	M-8308	414	7 Window Stool	M-8599	411
4 Window Stop	M-8541	405	8 Mullion Casing	M-8625	408



Dining Room M-354

HERE again is an interesting example of what can be accomplished. The mantel, with wall recess above, and the large sideboard are useful as well as ornamental additions to this room.

Woodwork Parts Detailed Below



For individual illustration of parts see pages indicated in last column.

		Page
1	Built-up Mantel Shelf	M- 354	141
2	Fillet	M-8432	424
3	Bed Moulding	M-8115	404
4	Mantel Shelf Apron	M-8424	410
5	Neck Moulding	M-8610	406
6	Ceiling Moulding	M-8018	400
7	Door Jamb, 5½" wide	M-8424	423
8	Door Stop	M-8542	405
9	Casing	M-8309	414
10	Base	M-8828	423
11	Base Shoe	M-8422	423
12	Stile of Mantel Shelf	M- 354	141
13	Casing	M- 354	141

Both Doors in illustration are Morgan design M-711, shown on page 278

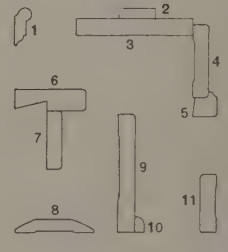
Dining Room M-355

HERE indeed is a dining room which bears the unmistakable stamp of good taste in every detail of its appointments—from the artistic buffet, china closet and table, to the well-chosen French Doors and Trim.

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

			Page				Page
1	Picture Moulding	M-8263	409	7	Window Apron	M-8641	409
2	Door Stop	M-8542	405	8	Thresholds	M-8278	413
3	Door Jamb, 5½" wide	M-8424	423	9	Base, ¾" x 5½"	M-8828	423
4	Casing	M-8308	417	10	Base Shoe	M-8422	423
5	Back Band	M-8374	416	11	Chair Rail	M-8626	408
6	Window Stool	M-8267	412				

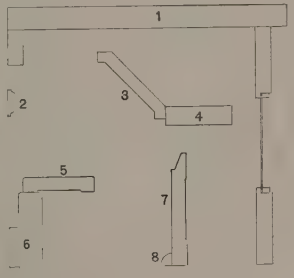


The Panel Door in illustration is Morgan design M-800, with White Pine Stiles and Rails and Unselected Gum Panels, shown on page 282

Dining Room M-357

A DINING Room of taste showing panel effect by using wood mouldings on walls and small wood cornice moulding at ceiling.

Note the Radiator Cover in the corner of the room.



Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page			Page
1	Radiator Cover.....M- 357	143	5	Casing.....M-8640	408
2	Panel Moulding.....M-9268	429	6	Door Frame.....M-1801	356
3	Cove Moulding.....M-8699	407	7	Base.....M-8790	423
4	Cornice Soffit.....M-8660	410	8	Base Shoe.....M-8422	423

The French Doors in this illustration are Morgan design M-828 shown on page 288

Dining Room M-358

A ROOM of excellent taste showing French Doors opening into the Living and Music Rooms.

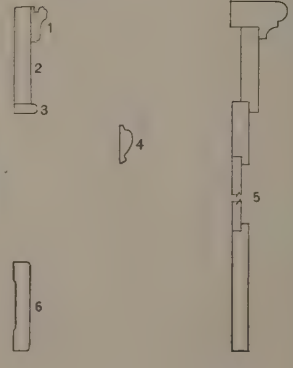
Note the wood panel Wainscoting below with wood moulding on walls above showing panel effect.

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

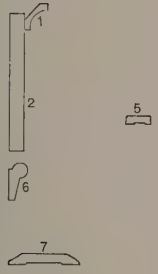
		Page			Page
1	Cap Moulding.....M-8262	409	4	Panel Moulding . . M-9268	429
2	Head Casing, 5½" wide.M-8424	410	5	Panel Wainscote.....M- 560	232
3	Neck Moulding.....M-8395	419	6	Casing M-8640	408

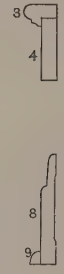
The French Doors shown in this illustration are Morgan design M-358



Dining Room M-359

A DINING Room of unusual design with an excellent sideboard and French Doors with transoms, opening into Sun Parlor.





Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page			Page
1 Cove Moulding	M-8025	402	6 Picture Moulding	M-8265	409
2 Cornice Frieze	M-8424	410	7 Threshold	M-8278	413
3 Wainscote Capping	M-8256	408	8 Base	M-8741	422
4 Chair Rail	M-8640	408	9 Base Shoe	M-8422	422
5 Panel Moulding	M-8655	410			

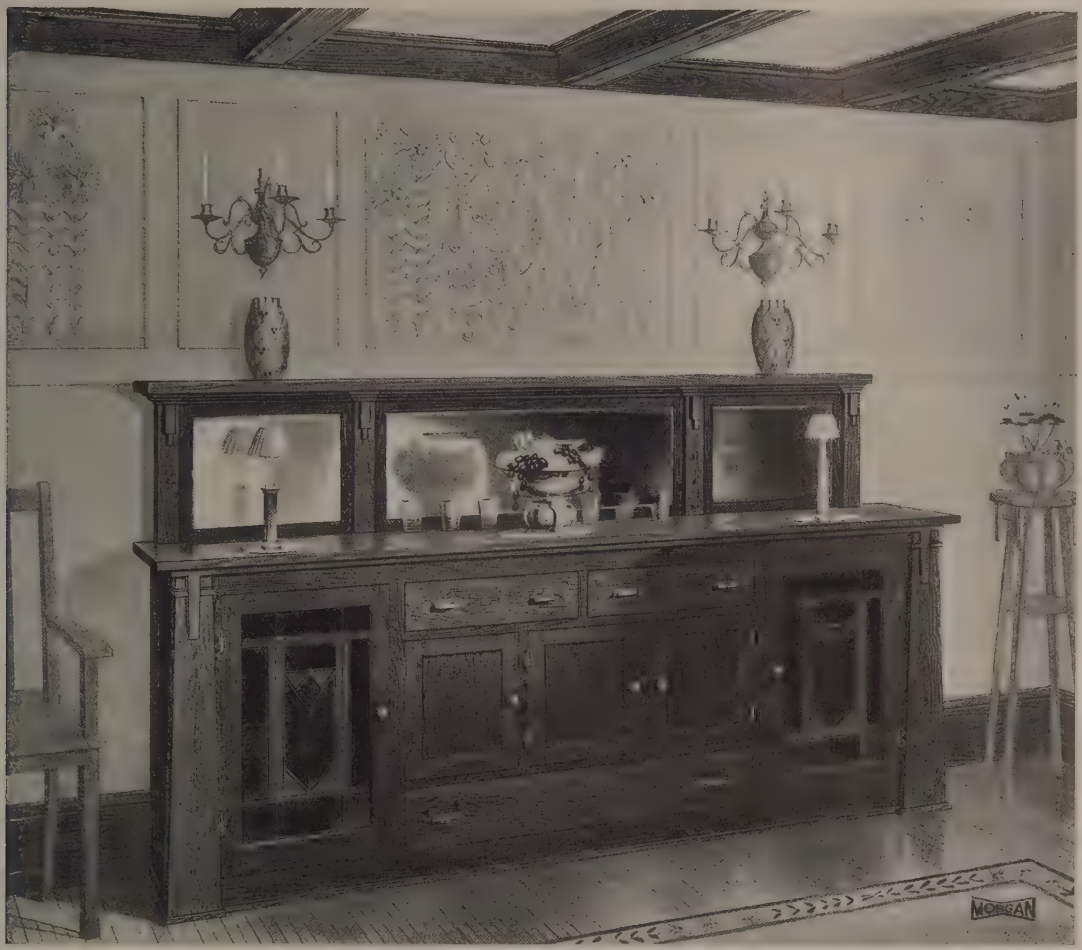
The French Doors shown in illustration are Morgan design M-359

Buffet M-365

COMPLETE buffet includes one adjustable shelf in compartments back of each door. Genuine Polished Plain Plate mirrors above counter.

Over-all size 6′ 6″ long by 3′ 8″ high. Depth inside 1′ 4″. Height from floor to top of counter 3′ 2″.

Built in all woods.



Buffet M-366

COMPLETE buffet includes one adjustable shelf in compartments back of paneled and sash doors. Genuine Bevel Plate mirrors above counter and Leaded Art glass in sash doors.

Over-all size of buffet 7′ 0″ wide by 4′ 8″ high. Inside depth 1′ 5″.

Height from floor to counter shelf 3′ 0″.

Built in all woods.

Sideboard M-368

COMPLETE sideboard includes two adjustable shelves in upper section, two adjustable shelves in lower section, plain Double Strength glass for sash doors and Genuine Bevel Plate mirror above counter.

Over-all size, including trim, 6′ 6″ wide by 7′ 4¾″ high. Inside depth of bottom section 1′ 9″. Inside depth of top section 1′ 3″. Height from floor to top of counter 3′ 2″. Space above counter 1′ 2″ high.

Rough opening required 6′ 1″ wide by 7′ 2¼″ high, 1′ 5″ deep.

Built in all woods.

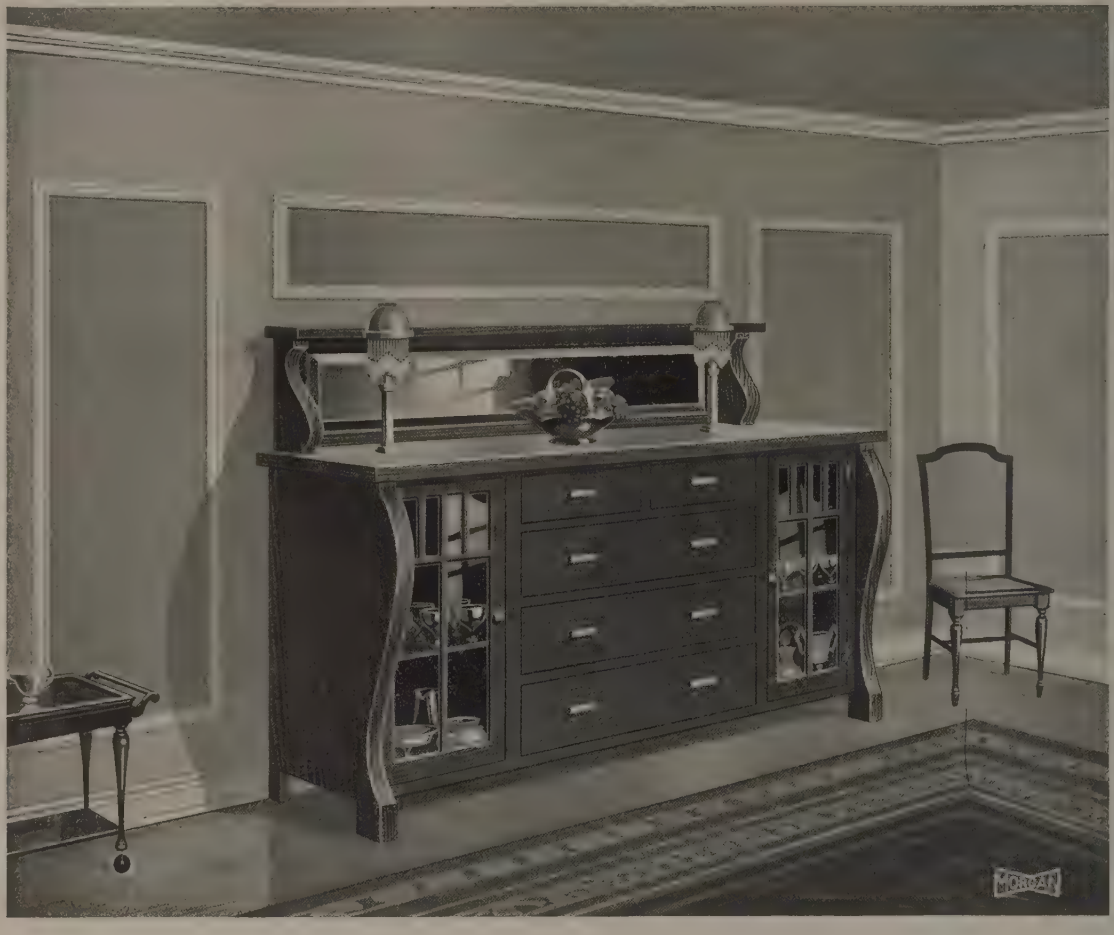
Sideboard M-369

COMPLETE sideboard includes one adjustable shelf in compartment back of each paneled door, two adjustable shelves for upper section, Art glass in doors of top section and Genuine Bevel Plate mirror in back of space above counter.

Over-all measure of case (not including trim) 5′ 1½″ wide by 7′ 0¾″ high. Inside depth 1′ 3″.

Height from floor to top of counter 3′ 2″. Space above counter 1′ 2″ high.

Rough opening required 5′ 2½″ wide by 7′ 1¾″ high, 1′ 4½″ deep Built in all woods.



Buffet M-369½

COMPLETE Buffet includes Double Strength glass for Sash Doors in lower section; one adjustable shelf in compartment back of each sash door, Genuine Beveled Polished Plate Mirror above counter 10″ high.

Over-all size 6′ 0″ wide by 4′ 5″ high, inside depth 1′ 2″.

Height to top of counter 3′ 2″.

Built in all woods.

Buffet M-370

COMPLETE buffet includes Leaded Double Strength glass for sash doors in lower section, one adjustable shelf in compartment back of each sash door, Genuine Beveled Polished Plate mirror above counter 10″ high, paneled soffit and paneled sides and trim for triple frame.

Over-all size (not including back band trim) 6′ 5½″ wide by 6′ 8¾″ high. Inside depth 1′ 3″.

Rough opening required, 6′ 6½″ wide by 6′ 9¾″ high, 1′ 4½″ deep.

Built in all woods.

Sideboard M-370½

COMPLETE Sideboard includes Leaded Double Strength glass in doors at sides, three adjustable shelves in compartment back of each sash door, Genuine Beveled Polished Plate Mirror 12″ high above counter at back and sides.

Over-all size 7′ 6″ wide by 4′ 10″ high. Inside depth of cases at sides 11″. Inside depth of center section 15″.

Height to top of counter 3′ 2″.

Sideboard M-374

COMPLETE sideboard includes one adjustable shelf in each china compartment and Genuine Polished Plain Plate mirror, Leaded Double Strength glass in sash doors in upper section.

Over-all size 6′ 6″ long by 5′ 10″ high. Inside depth of lower section 1′ 5″, inside depth of upper section 11″.

Height from floor to top of counter 3′ 0″.

Built in all woods.

China Case M-375

COMPLETE china case includes three adjustable shelves in upper section, one adjustable shelf in lower section, Leaded Double Strength glass in sash doors and Genuine Polished Plain Plate mirrors above counter.

Over-all size (not including trim) 3′ 1½″ wide by 7′ 0¾″ high. Inside depth at center 9″.

Height from floor to counter 3′ 0″. Space above counter 1′ 0″ high.

Built in all woods.

China Case M-375¼

COMPLETE China Case includes all trim, pilasters and three adjustable shelves in upper section, one adjustable shelf in lower section. Upper door glazed with Leaded Double Strength glass.

Over-all size including trim 3′ 8″ wide by 7′ 4″ high. Depth 1′ 0″ inside. Rough opening required 3′ 1″ wide by 6′ 10″ high 1′ 3″ deep.

Height from floor to top of sill 2′ 0″.

Built in all woods.

China Case M-375½

COMPLETE Case includes all trim, three adjustable shelves in upper section and one adjustable shelf in lower section. Doors in upper section glazed with Double Strength glass.

Over-all size including trim 3′ 9″ wide by 7′ 4″ high. 10″ deep inside.

Rough opening required 3′ 2″ wide by 7′ 2″ high. 1′ 2″ deep.

Height from finish floor to sill 2′ 4″.

Built in all woods.

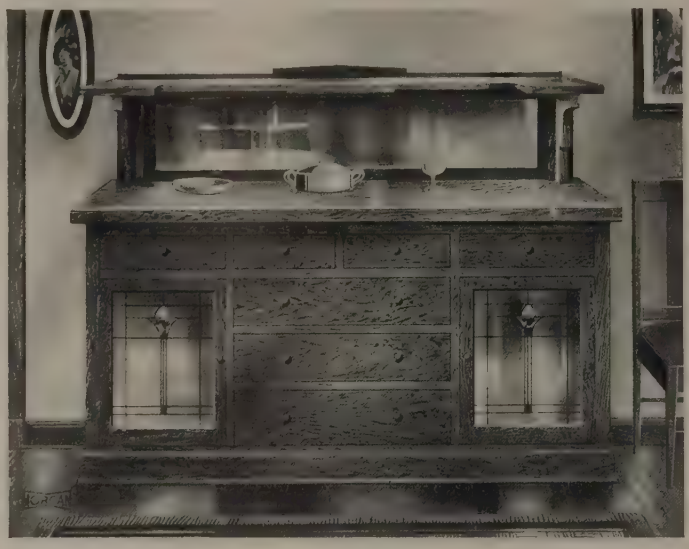
China Case M-375¾

COMPLETE Case includes three adjustable shelves in upper section, one adjustable shelf in lower section. Doors in upper section glazed with Double Strength glass. (No trim included.)

Over-all size not including trim 4′ 0″ wide by 6′ 9″ high. 1′ 2″ deep inside.

Height from finish floor to top of sill 2′ 4″.

Built in all woods.



Buffet M-376

COMPLETE buffet includes Leaded Art glass in sash doors and Genuine Polished Plate mirror above counter, one adjustable shelf back of each door.

Over-all size 5′ 6″ wide by 4′ 8″ high, 1′ 6″ deep, 3′ 0″ high from floor to top of counter.

Built in all woods.

Buffet M-377

COMPLETE buffet includes one adjustable shelf in compartment back of each door.

Over-all size 5′ 6″ wide by 3′ 8″ high, 1′ 6″ deep, 3′ 0″ from floor to top of counter.

Built in all woods.

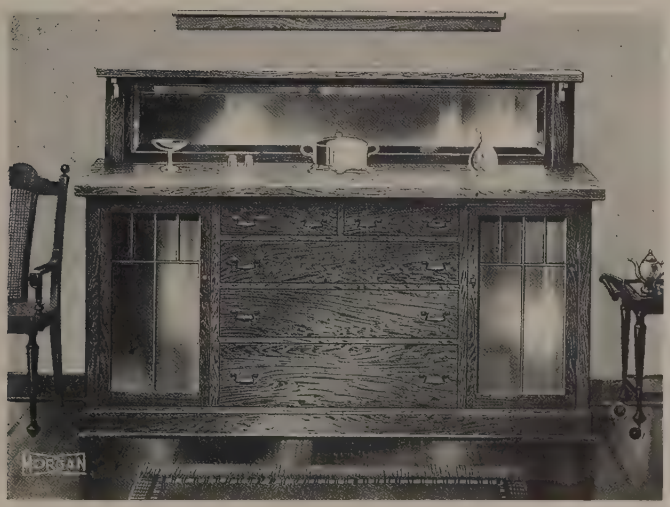
Note the furniture effect of this buffet.

Buffet M-378

COMPLETE buffet includes Leaded Art glass in sash doors and one adjustable shelf in compartment back of each door.

Over-all size 6′ 0″ wide by 3′ 7″ high, 1′ 6″ deep, 3′ 2″ from floor to top of counter.

Built in all woods.



Buffet M-379

COMPLETE buffet includes Double Strength glass in doors, Genuine Polished Bevel Plate mirror above counter, two adjustable shelves back of doors.

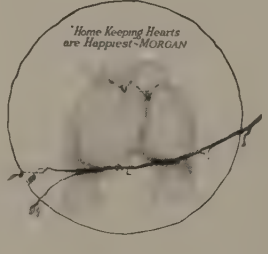
Over-all size 5′ 6″ wide by 4′ 6″ high, 1′ 6″ deep, height to top of counter 3′ 2″.

Can also be made to fit in recess if desired. Built in all woods.

Have a Breakfast Nook in Your Home if Possible

YOU will never regret including a breakfast nook in your plans. And be sure that it is bright, sunny and cheerful, made according to the sizes we show for the several designs, to obtain the greatest amount of comfort and service.

Think of the work a breakfast nook saves. It is usually an alcove near the kitchen. Those tiresome trips to the dining room are avoided in the morning, at least. Tablecloths may be dispensed with if desired; it is so delightfully informal. Early and late risers can be accommodated without especial inconvenience. Several attractive styles are shown on the following pages.



Breakfast Nook M-390

CAN you imagine how much a cheerful nook like this would be used—not alone for breakfast but for other purposes as well?

In planning this breakfast nook, care should be taken that the following sizes apply.

Alcove 6′ 0″ wide. Window at least 3′ 7″ from floor.

Table top 2′ 6″ wide x 4′ 10″ long, 2′ 6″ high. Seats over-all measure 1′ 6″ wide, 5′ 0″ long, 3′ 8″ high.

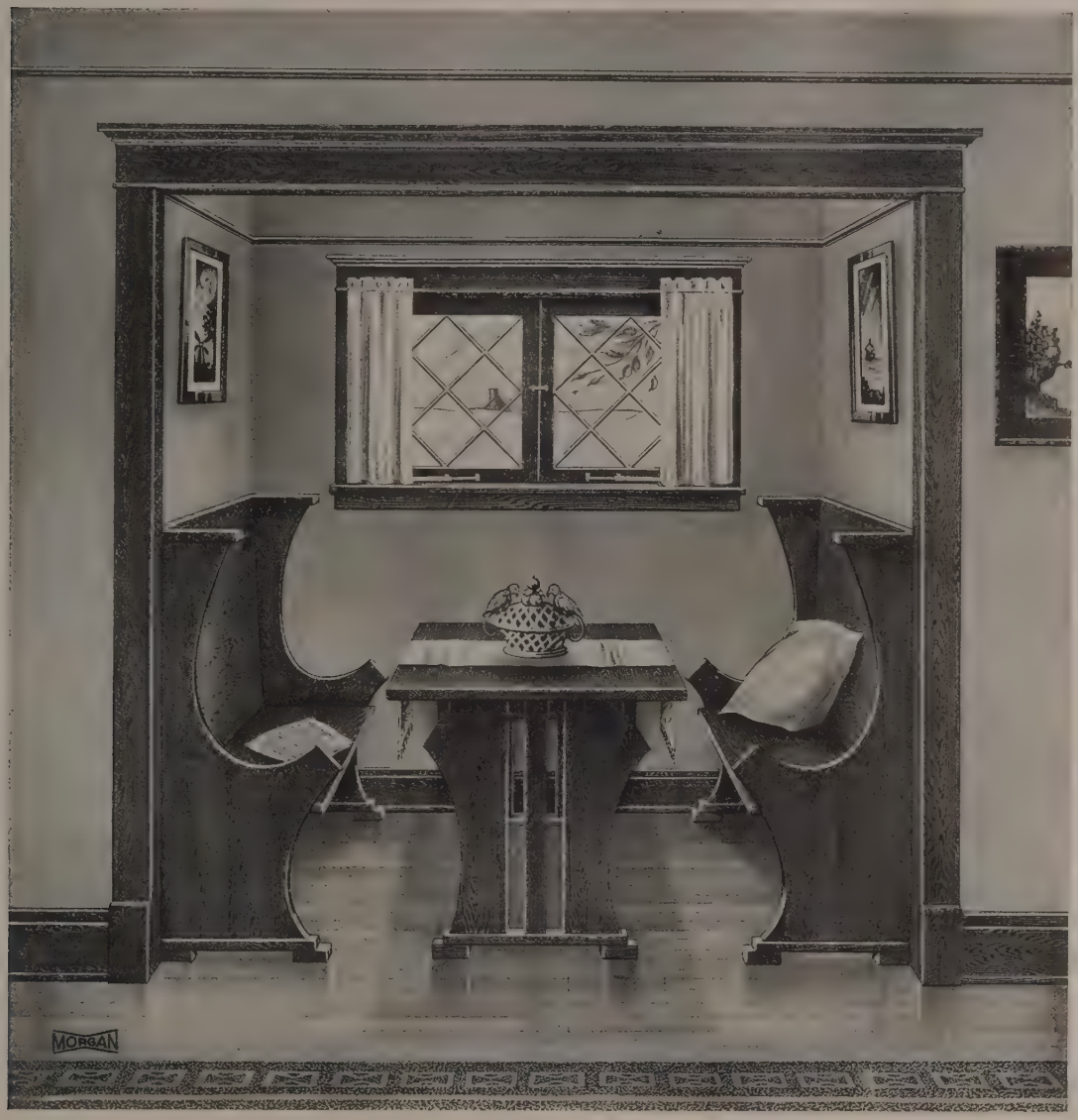
Breakfast Nook M-391

HERE is one done in immaculate white enamel which is always appropriate, sanitary and easy to keep clean.

The following sizes should be followed to get the best results.

Alcove 6′ 0″ wide. Window at least 3′ 6″ from floor.

Table top 2′ 6″ wide by 4′ 6″ long, 2′ 6″ high. Seat over-all measures 1′ 6″ wide, 5′ 0″ long, 3′ 6″ high.



Breakfast Nook M-392

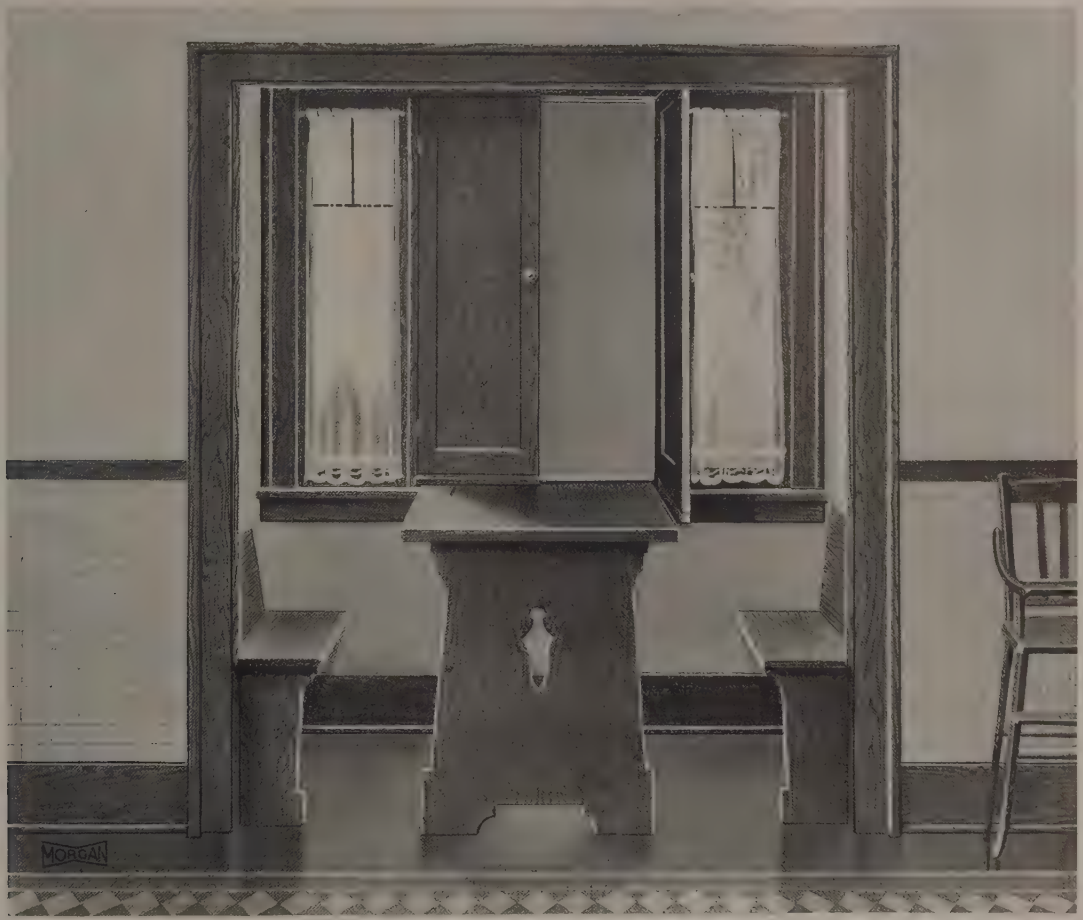
IN PLANNING a breakfast nook, be sure to place it on the sunny side of the house so that it will be cheerful as well as useful.

The alcove for this breakfast nook should be made not over 6′ 0″ wide, window at least 4′ 2″ from floor. Table top 2′ 6″ wide by 4′ 6″ long, 2′ 6″ high. Seat over-all measures 1′ 6″ wide by 4′ 8″ long, 4′ 0″ high.

Breakfast Nook M-393

THIS one is done in plain lines to harmonize with a home of this type.

Alcove not to exceed 6′ 0″ in width; window to be at least 3′ 6″ above floor. Table top 2′ 6″ wide by 4′ 6″ long, 2′ 6″ high. Seats over-all measure 1′ 6″ wide by 4′ 8″ long, 2′ 8″ high.



Breakfast Nook M-395

"A NOVEL IDEA." The seats fold back against the wall, the table folds into the cabinet, leaving a clear space for sewing room or for the little ones to play in. It can also be had without the cabinet, but table and seats must be stationary.

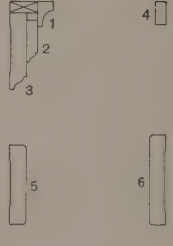
Alcove not to exceed 5′ 8″ in width. Window to be exactly 2′ 8″ above floor. Table top 2′ 4″ wide by 4′ 4″ long, 2′ 8″ high. Seats measure 1′ 4″ wide by 4′ 6″ long, 2′ 0″ high.

Sun Porch M-398

THE value of a sun porch is too apparent to need comment. We show this one merely to call your attention to the fact that Morgan Standardized Woodwork can be adapted to any style or size of porch.

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



		Page			Page
1 Cove	M-8061	402	4 Window Stop	M-8540	405
2 Cornice Moulding	M-8091	404	5 Casing	M-8308	414
3 Cornice Apron	M-8712	416	6 Mullion Casing	M-8309	414

The Development of Furniture Design

GOING back to the beginning of modern art, history tells that art was expressed through two main styles. The East was Byzantine and the West Romanesque. The Romanesque style of art eventually developed into Gothic. This Gothic style was naturally modified in each country by national influences, as, for instance, by the Moorish element in Spain. Italy clung to the Romanesque art, because the overmastering influence of the great classic productions and the national characteristics and tastes prevented the Gothic from being generally accepted.

In Italy, about the year 1400, began the "Revival of Learning," a Renaissance of the classic spirit, an awakened interest in the literature and art of the glory that was Greece and the grandeur that was Rome. This revival swept over all the civilized world excepting the most northern and eastern parts of Europe. This new-old art, however, did not entirely displace the styles in vogue in the different countries; it was, rather, accepted and grafted on to the basic designs in use. In France this blending of teachings became the Styles of Francois Premier and Henry II; in England it produced what we call the Elizabethan or Tudor.

So we see that Elizabethan furniture and that of Renaissance France, Flanders, Italy, Spain and Portugal are all products of the same school—the result of the same spirit in design. Such a momentous impulse as that of the Renaissance does not soon exhaust itself. Indeed, the impulse has never subsided and is exceedingly active today. It has been partly obscured at times in some countries, as in England in the reign of Queen Anne, when the Baroque influence became paramount, The architecture of England, both exterior and interior, never lost its classic feeling; however, it was in furniture design only that the classic was blended with the Jacobean and finally lost under the Baroque influence.

The adaptability of Renaissance furnishings to our uses today may be gathered from its main characteristics. Perhaps its more outstanding qualities are spaciousness, dignity, formality and richness. Its earlier manifestations were marked by more simplicity and later by increasing magnificence. That its qualities are not inconsistent with home feeling today is shown by its use in American homes.

The next influence we have to consider is the Romantic, which, as its name suggests, is emotional, free, and frets at restraint, and naturally employs an abundance of color. This Baroque movement arose in Southern Europe and, like the preceding one, swept over the continent and England. Impatience at the restrictions of the Renaissance doubtless aided the spreading of the Baroque influence. Rococo, Art Nouveau and the "Newer Decoration" are all outbursts of the Romantic spirit. The Baroque retained the heaviness and impressiveness of the Renaissance. Its influence continued in France until the time of Louis XIV, when classicism was again introduced into furniture design, although in a manner called *pompous*.

There are many minor periods of influence on furniture design which would need much explanation and illustration, hence only the broad and general history of design has been touched upon.—*Good Furniture Magazine.*

Y

The A B C of Furniture Selection

Appropriateness, Beauty and Comfort

THE average home owner contemplates with consternation the furnishing of a home. It is no small task to select the many articles of furniture, especially for one untrained in the subject, and usually requires no end of study and consultation with recognized authorities. Nevertheless, a few simple rules on the subject will help anyone undertaking the delightful task of furnishing a home.

The A B C of furniture selection may well be expressed in three words—Appropriateness, Beauty and Comfort. If each piece of furniture chosen for the home is selected with these three attributes in mind, the result should be entirely pleasing.

The effect of very attractive and worthy furniture may be destroyed by its lack of appropriateness for the setting in which it is used. The association of a sturdy Mission chair and a graceful Adam table, for instance, can result only in a lack of harmony and a comparison obviously to the disadvantage of both pieces. This does not mean that all of the furniture entering into one room should be en suite or even of similar design. Such a selection produces an uninteresting and characterless effect. For real individuality there should be a selection of varied designs with a care to their harmony when associated together in the same room.

Such selection should also take into consideration the architectural features of the room, the design and color of the rugs, draperies, pictures and various accessories which enter into the ensemble.

To carry the matter to its logical conclusion, furniture to be appropriate should suit the personality of the owner.

Several years ago a newly-made millionaire purchased for his four-year-old daughter a bed room suite of heavy design in Circassian walnut with profuse metal trimmings! It is not difficult to understand that the child's surroundings in her own room did not contribute favorably to her attitude of mind.

It is sometimes difficult to analyze the beauty of a piece of furniture. Frequently, beauty is such a fine adjustment of many elements entering into the design and construction that it seems to be an abstract and elusive thing. However, it is always possible to consider several broad requirements of beautiful furniture which are a safe guide for the home furnisher.

Perhaps of greatest importance is the matter of proportion. It has been said that "proportion is the good breeding of architecture." It is equally true of furniture. Much furniture depends solely on its proportions for its attractiveness.

Ornament, judiciously applied, will enhance the beauty of furniture, but no amount of ornament can effectually conceal the ill proportions of an unfortunate design.

Color applied to furniture by means of enamels and stains is an effective means of obtaining individuality in the home. It has the added virtue of contributing a light-hearted, informal atmosphere. Such an environment is especially desirable in children's rooms. By means of color, especially in furniture, we are getting still farther away from the sepulchral chill of our grandmother's "parlor." More than anything else, a carefully selected color scheme (such as those found on pages 170-171, 174-175) will aid in the furnishing of a cheerful, happy, livable room, designed to enhance the attractiveness of the entire home.

If a selection of period furniture is desired, it is well to make sure that the particular style chosen is sympathetically and correctly interpreted. There is much period furniture, so called, which is unworthy of the name. But authentic reproductions and original designs inspired by the master cabinet-makers of the past can be obtained from a few well-known manufacturers.

The third requirement of furniture selection —comfort—is no less important than the other two. A piece of furniture can be neither appropriate nor beautiful, in the strict sense of the word, if it lacks in practical utility. Obviously, the first consideration should be utility. For instance, it is often possible in selecting a table to make a gate-leg serve two

purposes where another design could serve but one. Common sense should dictate here very largely in the general type of furniture chosen.

Seating furniture, chairs, settees, davenports and benches, should be suited to the physical requirements of the people for whom they are selected. Tradition designates father's chair as a large overstuffed piece and mother's chair as a small rocker. Perhaps in your individual case the very opposite would be more appropriate.

These three factors—appropriateness, beauty and comfort—may be applied to the selection of furniture for each room in the home. In this connection there are various outstanding features to be considered for each room.

It is important that the entrance hall, inasmuch as the room is somewhat formal in character, be correctly furnished, for here it is that your guests gain the first impressions of your home. If you have no clothes closet, other provision may be made for your guests' wraps in suitable furniture. A chair or two will be found convenient, and a console with drawer and cupboard space and a mirror to harmonize are a necessity.

The *living room*, as its name implies, should be the most livable room in the house. Comfort for every member of the family and attractiveness are the two prime requisites in a living room. Here a combination of various harmonious styles tends to make the room more livable by engendering an informal environment. Easy chairs, a davenport with shaded lights close by, musical instruments, a fireplace properly equipped for the winter evenings—these are indicative of the character of the furnishings to be selected for a real living room.

The *library* is a workshop and should be furnished accordingly. Although it is a man's office at home, care should be taken that it does not suggest a business office. Provision must be made for writing and study. Lighting fixtures should be chosen for their adherence to the principles of scientific light distribution.

H

Easy chairs, book shelves, a desk, and even filing devices, all may be selected with the thought of their use paramount, but with a vigilance not to allow them to destroy the home atmosphere.

A formal hospitality should be expressed in the *dining room*. The requirements of the room are favorable for this. The furniture is best selected en suite unless unusual conditions make a diversified selection of value. In addition to the regulation dining suite, consisting of a table, six chairs, buffet, serving table and silver cabinet, there are other pieces which have a practical and attractive value, such as the tea wagon, fernery, corner cupboard and a leather screen before the service door.

The *bed room* is capable of a varied treatment. As the private domain of a member of the household, it is the most individual and distinctive room in the home. Here the owner's personality has free reign and the furnishings should be in keeping with that personality. It is possible to obtain furniture decorated with Mother Goose characters which will delight the heart of a child. The young lady is equally pleased with a dainty suite in enamel, while the grown son of the family can rightly demand something sturdy and masculine in character. A man's room should have plenty of drawer room for his various articles of clothing. Milady will appreciate such pieces as the vanity dresser with its convenient mirrors, a writing desk and the small but convenient slipper chair.

If the bed room is to be a guest room, there should be no striking individuality to the room except as it reflects the character of the home itself. Emphasis should be laid on providing every comfort for the guest, not only in the selection of the furniture, but in the choice of the many small accessories which bespeak the thoughtfulness of the hosts. The guest room should be expressive of the hospitality and welcome accorded the guest and should be furnished so that the guest will have the maximum of independence in his own room.

Blue and Old Gold for the Living Room

Color Scheme No. 1 — For description see page 172

Mulberry and Tan; Blue and Gray for Hall and Adjoining Rooms

Color Scheme No. 19—For description see page 172

Color Harmony

Four color schemes selected from the portfolio "How to Select Furnishings for the Home"

In planning the decoration of a room, the color harmony is a first consideration. The most beautiful furniture will lose half its charm if placed against a background of ugly wall paper or ill chosen rugs. Even a kalsomined wall and a modest rug, selected with understanding, will produce a more harmonious result than costly but inartistic paper and Oriental carpet which violates the rules of harmony. While it is a mistake to carry a color scheme to the point of monotony, it is quite as bad to have no color scheme at all.

Color Scheme No. 1

Blue and Old Gold for the Living Room

The blue and old gold scheme illustrated on page 170 is cool in effect. It is most pleasing when applied to a living room of southern or western exposure. The floor should match the woodwork, which should be stained in a rich dark shade. The plain taupe Wilton rug should cover the floor within 18 inches of the baseboard, to make a telling background for the furniture.

The wall covering is planned to be a blue and old gold grasscloth, with a plain taupe ceiling, either papered or kalsomined. If the room has few windows it may be greatly lightened by using pongee taupe paper on the walls instead of the grasscloth. In this case, the ceiling should be a little lighter than the walls and the woodwork painted the same tone as the ceiling.

For casement curtains, plain cream scrim, cream voile or pongee silk may be used, according to the taste and pocketbook. For overdraperies there is a choice of blue silk rep or plain velour, the latter being used also for portieres, edged with gold cord.

The figured velour chosen for the upholstery introduces a pleasing design and may be used by itself or in combination with the plain velour. Should tapestry be preferred, select a pattern in dull blues and greens on a black ground.

A lamp-shade of figured silk, lined with "cloth of gold" and finished with heavy blue fringe, always makes a striking note of color in a living room. Gold silk may appear elsewhere, but should be used sparingly, as in lining a table scarf.

Lighting fixtures and fireset should be of dull brass, mantel tiles greenish blue in matt finish.

The quality of drapery and upholstery materials selected call for a corresponding quality in the furniture, which should be, preferably, brown mahoganized or walnut finish in Jacobean, William and Mary or Queen Anne style. Black lacquer could also be used effectively with this color scheme.

KEY TO MATERIALS

1. Figured silk in blue and old gold, with touches of pink, for lamp shade, table scarf or sofa cushion.
2. Plain, old gold silk for light window curtains or lamp-shade lining.
3. Three-eighths inch dull gold cord for drapery and upholstery trimmings.
4. Blue and old gold, cut-pile velour, for furniture coverings.
5. Dark blue silk for window draperies or portieres.
6. Old blue velour for portieres or furniture coverings.
7. Walnut stain or brown mahogany for door and window trimmings and floor.
8. Grasscloth or paper for walls.
9. Plain, domestic Wilton rug.

Color Scheme No. 19

Mulberry and Tan; Blue and Gray for Hall and Adjoining Rooms

As the first impression is received from the hall, it is important that the latter should have an air at once dignified yet delightfully hospitable. A hall may be made attractive through the use of foliage, scenic or tapestry paper, which will impart character and at the same time lead the eye pleasingly to the adjoining rooms. On page 171 is suggested the transitional decorative treatment of a hall with rooms opening on either side.

For the hall itself, has been selected a foliage paper, rather light in effect, in which gray and tan are blended with soft blue and mulberry. In the hall, either the gray or the tan in this paper could be emphasized by means of a plain ceiling in gray or tan and a runner of Wilton carpet. If tan be chosen for the ceiling it should be relieved with mulberry in the rug; if gray be chosen, with blue in the rug. The woodwork should be enameled the same color as the ceiling.

If the adjoining rooms are separated from the hall by French doors, Austrian draw curtains of natural or gray pongee silk could be used. Otherwise, use double-faced portieres, the hall-side being blue or mulberry, according to the color selected for the hall scheme.

For the hall, furniture distinctly different in design from that in the adjoining rooms should

be selected; hall tables or consoles should be long and narrow, with separate mirrors of similar design; chairs high-backed, formal in style, used singly or in pairs and matching the console or not. If space permits, a bench, chest, or stately grandfather clock may be added.

For the room on the north side of the hall the color scheme embraces warm tones, mulberry and tan. Materials for hangings, upholstery and floor covering are suggested in the velour, damask and tan carpet.

In the room on the opposite side of the hall the color scheme in blue and gray could be carried out. To effect a sense of unity throughout, there should be in each room just a suggestion of the color used in the other room.

KEY TO MATERIALS

1. Velour for upholstery in north room.
2. Damask for draperies and portieres in north room.
3. Blue window silk for draperies in south room.
4. Blue velour for upholstery in south room.
5. Tan wall paper for north room.
6. Figured paper for hall.
7. Gray wall paper for south room.
8. Tan Wilton rug for north room.
9. Gray Wilton rug for south room.

Color Scheme No. 12

Mulberry and Gray for the Dining Room

On page 174 is illustrated a mulberry and gray scheme which may be applied to a dining room of almost any exposure, as it combines both cool and warm tones. It is a delightful color scheme which lends itself readily to inexpensive treatment.

For floor covering a deep gray Wilton or linen rug could be used, its choice depending upon the style of the furniture selected. Should one have a good-sized Oriental rug, in which mulberry tones predominate, this would enter harmoniously into the scheme.

The two-toned fine striped gray paper would give a pleasing background for the furniture and draperies. The woodwork should be either slightly lighter or slightly darker than the general tone of the walls, but the ceiling must be lighter.

The window curtains should be of fine white voile or net, with over-draperies of richly colored cretonne. The deep tones of mulberry in the latter could be effectively emphasized by lambrequins and broad, loose tie-backs of mulberry rep. The rep could also be used for portieres and for covering the chair seats. Another interesting and durable material for dining room upholstery is haircloth, lately brought out in many beautiful colors and designs. The piece illustrated is dark mulberry with a small woven pattern.

Dull Holland blue is the contrasting note to be brought out in this scheme and it may appear in lamp-shades of the changeable mulberry and blue silk, shirred and edged with plain blue chenille fringe. A piece of dull blue pottery would help to bring out the needed color note. Fireplace bricks showing dull purplish tones, a fireset of wrought iron and lighting fixtures of French gray would all add to the effectiveness of the scheme.

Because of the mulberry tones in this scheme, only mahogany, preferably red, should be used. As to style, there is a wide range among the Georgian and Colonial suites or Chippendale, Hepplewhite, Sheraton and American Empire lines. William and Mary or Queen Anne furniture could also be used.

KEY TO MATERIALS

1. Patterned haircloth for chair seats.
2. Silk for shade covering.
3. Velour for covering chair seats.
4. Cretonne, printed rep, for over-draperies.
5. Plain rep for curtain tie-backs and lambrequins or for portieres and chair seats.
6. Eggshell finish for woodwork.
7. Two-toned striped wall paper.
8. Plain domestic Wilton rug.
9. Plain domestic linen rug.

Color Scheme No. 4

Corn Yellow for the Bed Room

The decorative treatment of a poorly lighted room, or one of northern exposure, presents a special problem. With such a room in view a cheerful scheme in corn yellow has been planned. The materials to carry out the scheme are illustrated on page 175.

A large rug, either linen or Wilton, according to the amount to be expended, in golden brown would look best on a birch floor finished natural color and waxed. If preferred, three smaller rugs, selected according to floor space, could be used.

The fine, satin-stripe paper in two tones of soft yellow and a plain ceiling paper just a little lighter will give the effect of sunshine in the room. Either flat paint or kalsomine in the same tints could be used instead of paper. The woodwork should be enameled satin finish, the same tint as the ceiling.

Cream marquisette or scrim makes pretty window curtains and over these should be hung curtains of cretonne showing yellow flowers and touches of green and pale turquoise blue. The finishing braid, in which these colors appear, gives a pleasing touch to the over-draperies. The same cretonne could be used for a couch cover or for cushions in a wicker

Mulberry and Gray for the Dining Room

Color Scheme No. 12—For description see page 173

Corn Yellow for the Bed Room

Color Scheme No. 4—For description see page 173

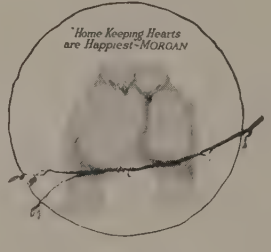
chair. To avoid the mistake of using too much cretonne, the duplex damask of plain yellow should be brought into the scheme, as covering for an easy chair. This would also make a good cushion for a cretonne-covered couch, together with one of dull turquoise blue. Blue is, in this case, the contrasting note needed in every decorative scheme to prevent monotony.

The ivory enameled lighting fixtures are recommended and should include one or two dainty bed room lamps fitted with exquisite little shades in yellow and blue.

As this scheme has been planned with the prime object of producing the effect of light and cheerfulness, the furniture also should be selected with the same idea in mind. Louis XVI of very simple design in ivory enamel, or painted furniture decorated with little nose-gays would be charming. If one prefers the natural finished wood, a walnut finish suite of rather light design would be in harmony.

KEY TO MATERIALS

1. Taffeta silk for lamp-shades.
2. Velour for cushion or couch cover.
3. Finishing braid for over-draperies.
4. Three-tone figured cretonne for over-draperies and couch cover or cushions.
5. Duplex damask covering for an easy chair.
6. Satin enamel finish for woodwork.
7. Satin-stripe wall paper in two tones.
8. Domestic Wilton rug in standard sizes.
9. Plain-tone linen rug in standard sizes.



Living Room M-400 Showing French Doors

WHILE French Doors are intended primarily for outside use —for porches, sun rooms, etc.—this illustration shows that they are now employed to good advantage for inter-room use where lighting or heating is a reason for separating two rooms.

The French Doors shown are Morgan design M-831
shown on page 290

Reception Hall M-401 Showing French Doors

IF WE have given thought to the finishing and furnishing of our rooms, why should we hide them from view, when French Doors can be used to such good advantage?

The French Doors shown are Morgan design M-829
shown on page 289

Study M-402 Showing French Doors

HERE again artistic French Doors have been put to inter-room use. This is an attractive design that would enhance the appearance of any home interior.

The French Doors shown are Morgan design M-838 shown on page 294.

Dining Room M-403 Showing Accordion French Doors

ALL of the disadvantages of the large opening between rooms can be overcome by the use of Accordion French Doors shown above. The rooms can be thrown together or separated at will.

The Center French Doors shown are Morgan design M-832
shown on page 291

The Modern Kitchen

LIVING in the new home in imagination—performing in fancy the daily routine of duties—will suggest countless little conveniences and refinements for lessening labor and eliminating monotony.

Shut out drudgery before you build—in your plans. Make a business of housekeeping. Plan for system as thorough as that of office and workshop.

Compare your kitchen with a desk or workbench—your closets with files or toolchest.

In business everything is at hand, ready for instant use—no aimless running around. Is home less deserving than business?

The well-planned built-in kitchen cabinet should not be overlooked. In many of the smaller homes it is cupboard and pantry combined. Properly placed in its relationship to sink and range it saves countless steps in the course of a day's work. Where servants are employed, constancy is assured. Various designs are pictured on the succeeding pages.

Extra leisure is afforded by the sideboard built with an opening through to the kitchen. Instead of carrying the meals to the table through doors or pantry in the usual round-about way, they are passed directly through a sliding door in the sideboard.

The ideal arrangement is to place a kitchen cabinet and sideboard, back to back, with wall opening between. This saves time by hours and steps by miles.

"There is no added cost for Morgan-Quality"

Kitchen M-425

AS WE write about this kitchen we see in it more than the several convenient cabinets, etc. We see a kitchen so complete and so handy that its owner will have many extra leisure hours to be spent in the enjoyment of things outside of her home duties.

Over-all size of case at left of sink 3′ 6″ wide by 3′ 0″ high, 1′ 6″ deep. No back.

Over-all size of case at right of sink 3′ 6″ wide by 3′ 10″ high, 1′ 6″ deep. No back.

Over-all size of large kitchen cupboard 4′ 6″ wide by 7′ 0″ high, bottom section 1′ 6″ deep, top section 1′ 0″ deep. With back.

Height from floor to top of counter 2′ 8″. Space above counter 1′ 0″ high.

Sash doors glazed with Plain Double Strength glass. Flour bin in lower section.

Kitchen M-426

WE HEAR much about efficiency and system these days. How could the affairs of the kitchen be arranged more systematically than in this modern design?

Sets between walls 9′ 2″ wide. Lower section 2′ 8″ high, 2′ 0″ deep. No back.

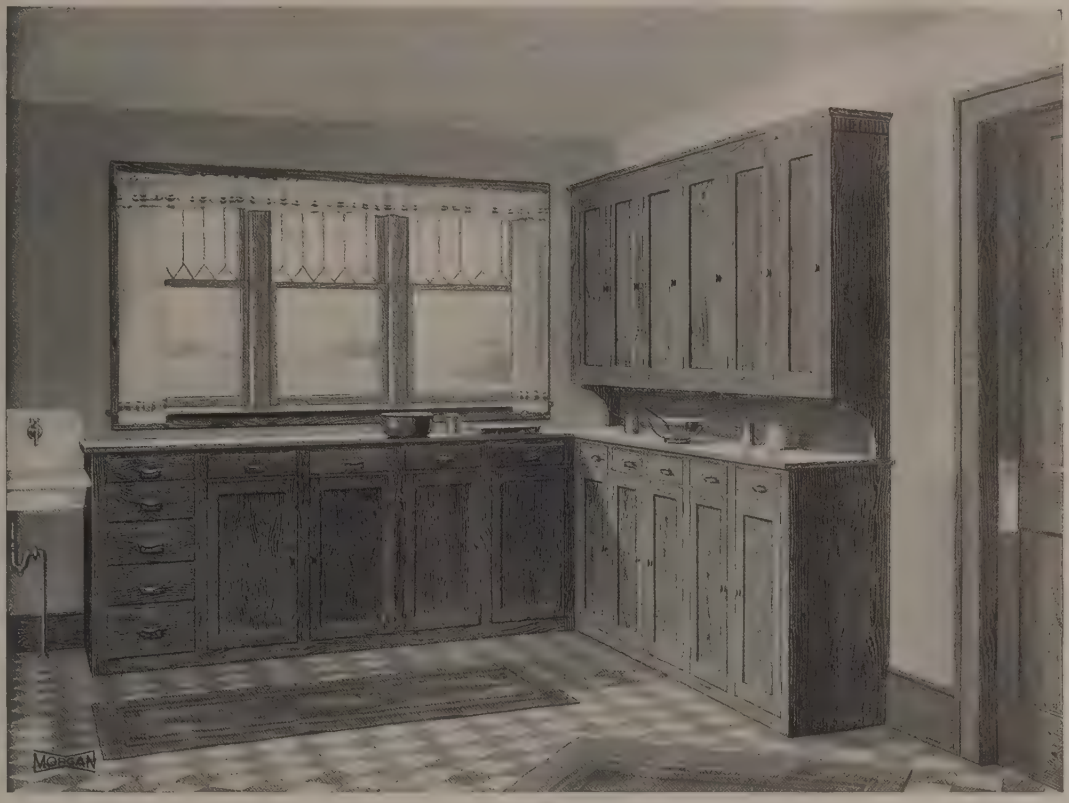
Cupboards 2′ 2″ wide by 3′ 10″ high, 1′ 0″ deep. No backs. Doors glazed Double Strength.

Open counter shelf 1′ 0″ high.

Kitchen M-427

NO KITCHEN ever had too much cupboard room, but the woman who has a kitchen like this will have enough.

Over-all size, 7′ 6″ wide by 8′ 8″ high.
Lower section 1′ 8″ deep with flour bin. No back.
Upper section 1′ 2″ deep. No back. Open counter shelf 1′ 2″ high. Doors glazed Double Strength.
Can be used in wall recess if desired.



Kitchen M-428

COOKING and baking would cease to be drudgery in a kitchen like this, with such splendid step-saving arrangement.

Right hand case 7′ 2″ wide by 7′ 0″ high. Lower section 1′ 4″ deep. Upper section 1′ 0″ deep. No back. Height to top of counter 2′ 8″. Open counter shelf 10″ high.

Left hand case 6′ 0″ wide by 2′ 8″ high, 1′ 4″ deep, no back with flour bin.

Kitchen Cabinet M-429

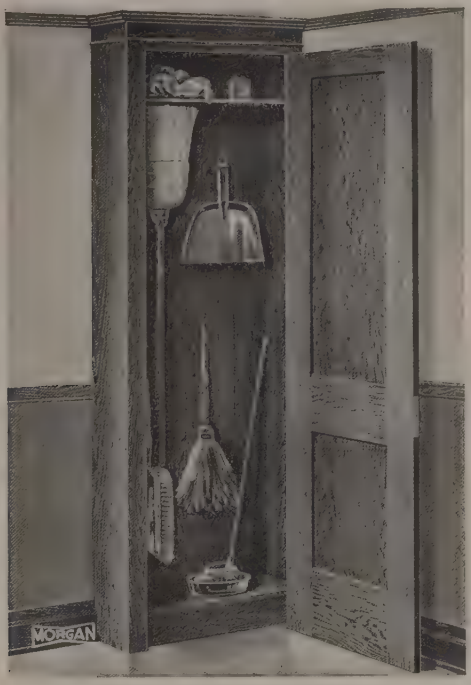
Size over-all 5′ 0″ x 8′ 6″. Lower section 1′ 4″ deep. Upper section 1′ 0″ deep. No back. Height of counter 2′ 8″. Doors glazed Double Strength. Can be built in wall recess if desired.

Kitchen Cabinet M-430

Size over-all 4′ 6″ x 7′ 0″.
Lower section 1′ 4″ deep. Upper section 11½″ deep. With back. 2′ 8″ to counter shelf. Open counter shelf 12″ high. Doors glazed Double Strength.
Can also be set in wall recess if desired.

Ironing Board M-432

Inside measurement of case 1′ 5″ wide by 6′ 0″ high 3½″ deep. Door size 1′ 5″ by 6′ 0″, 1⅛″ thick.
Ironing board 1′ 2″ wide by 4′ 6″ long, $^{13}/_{16}$″ thick.
Brace under board 4′ 6″ long.
Care should be taken in setting this case, to have ironing board the height wanted when board is lowered.



Broom Case M-440

Size over-all 2′ 6″ wide x 7′ 6″ high from floor to top of case, 11½″ deep, 10″ deep inside. Made to set in corner of room. This case can be made to fit in wall recess if desired.

Kitchen Case M-446

Size over all 4′ 6″ wide by 8′ 1″ high. Top section 11½″ deep inside; lower section 1′ 4½″ deep inside. Height to top of counter 2′ 10¾″. Doors glazed Double Strength glass. No back.

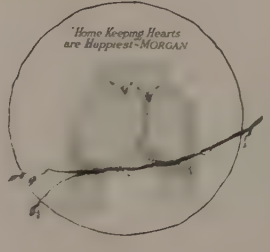
Kitchen Case M-447

Size over all 4′ 0″ wide by 8′ 0″ high. Top section 11¼″ deep inside; lower section 1′ 5¼″ deep inside. Height to top of counter 3′ 0″. Doors glazed Double Strength glass. No back.

The Restful Bedroom

PERHAPS the greatest mistake that may be made in the finishing and furnishing of the bedroom is to over-decorate and over-color it. The bedroom is intended to be a place where one can relax completely, and great care should be taken that no part or parts of it are too noticeable. The hangings, the walls, the rugs, the furniture, and the woodwork should all be in perfect harmony—subdued and restful. We show a number of such designs on the following pages. You will find in them many interesting suggestions which will help you to keep your bedrooms well within the bounds of good taste and good sense.

Wherever possible bedrooms should be located on the sunny side of the house and generous provisions made for natural light and good ventilation. The coloring of the bedroom should be carefully studied.

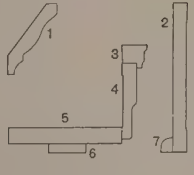


Bedroom M-451

THIS is a quiet, restful room. There has been no attempt toward elaboration or ornamentation. It fulfills all the requirements of a carefully planned sleeping room.

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



		Page
1 Ceiling Moulding	M-8012	399
2 Base	M-8828	423
3 Back Band	M-8387	416
4 Casing	M-8358	416
5 Door Jamb, 5½" wide	M-8424	423
6 Door Stop	M-8542	405
7 Base Shoe	M-8422	423

The Door in illustration is Morgan design M-700, shown on page 270.

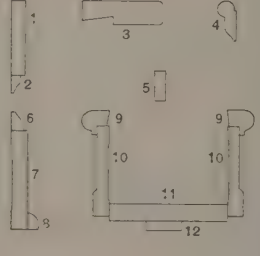
Bedroom M-452

WE SEE in this illustration a well-planned and well-arranged bedroom. Notice that no rugs extend under the dainty twin beds. This is sensible. It makes it easier to move the beds about for making, or for cleaning the floor.

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

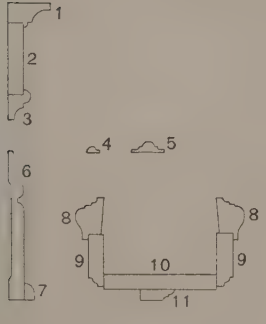
		Page			Page
1	Window Apron.....M-8641	409	7	Base.....M-8705	415
2	Cove Moulding.....M-8059	402	8	Base Shoe.....M-8422	423
3	Window Stool.....M-8267	412	9	Back Band.....M-8378	417
4	Picture Moulding.....M-8263	409	10	Casing.....M-8359	416
5	Window Stop.....M-8541	405	11	Door Jamb, 5½" wide..M-8424	423
6	Base Moulding.....M-8535	401	12	Door Stop.....M-8542	405



The Door in illustration is Morgan Colonial design M-712, shown on page 278.

Bedroom M-454

YOU cannot make a mistake by doing the entire walls, ceiling and woodwork of your bedroom in white enamel, as in the room shown above. Here again a Morgan moulding forms the paneling of the walls.



Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page			Page
1	Cornice Cap.....M- 454	191	7	Base Shoe.....M-8422	423
2	Cornice Facia.....M-8394	410	8	Back Band.....M- 454	191
3	Band Moulding.....M- 454	191	9	Casing.....M-8712	416
4	Small Panel Moulding.M-8075	402	10	Door Jamb, 5½" wide.M-8424	423
5	Large Panel Moulding.M-8140	406	11	Door Stop.....M-8095	405
6	Base.....M-8426	423			

The Door in illustration is Morgan design M-830, shown on page 289.

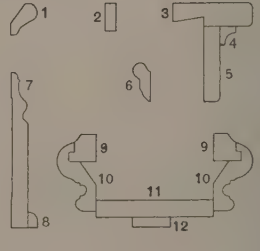
Bedroom M-456

THE wall effect shown here is in good taste only when the room is fairly large and when it has a high ceiling; otherwise, it is apt to make the room appear smaller.

Wookwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

		Page			Page
1	Ceiling Moulding.....M-8031	401	7	Base.....M-8426	423
2	Window Stop.....M-8541	405	8	Base Shoe.....M-8422	423
3	Window Stool.....M-8267	412	9	Sub-casing.....M- 455	192
4	Cove Moulding.....M-8060	402	10	Casing.....M- 455	192
5	Window Apron.....M-8641	409	11	Door Jamb, 5½" wide.M-8424	423
6	Picture Moulding.....M-8263	409	12	Door Stop.....M-8542	405



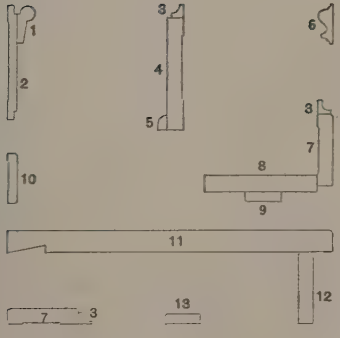
The Door in illustration is Morgan design Wedgewood M-721, shown on page 281.

Bedroom M-457

A VERY effective design, simple yet rich—splendid for a "Guest's Room."

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.



		Page
1	Picture Moulding	M-8265	409
2	Cornice Frieze	M-9311	428
3	Base Moulding	M-8059	402
4	Base	M-8828	423
5	Base Shoe	M-8422	423
6	Panel Moulding	M-8168	407
7	Casing	M-8308	417
8	Door Jamb, 5½″ wide	M-8424	410
9	Door Stop	M-8542	405
10	Chair Rail	M-8625	428
11	Stool, 16″ wide	M-8567	411
12	Apron	M-8641	409
13	Window Stop	M-8542	405

The Door in illustration is Morgan design M-705 shown on page 274.

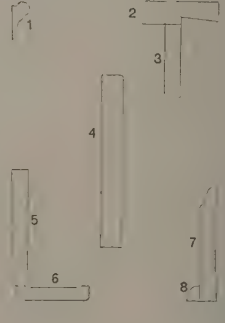
Bedroom M-458

THE neat yet attractive suggestion shown here must recommend itself to everyone.

Woodwork Parts Detailed Below

For individual illustration of parts see pages indicated in last column.

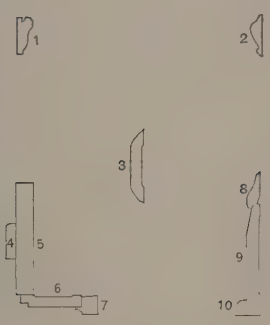
		Page			Page
1 Picture Moulding	M-8264	409	5 C. O. Jbs., 5½" wide	M-8424	410
2 Stool	M-8267	412	6 Casing	M-8640	408
3 Apron	M-8641	409	7 Base	M-8386	418
4 Base Block	M-1798	355	8 Base Shoe	M-8422	422



The Door in illustration is Morgan design M-711 shown on page 278.

Bedroom M-459

"AS the sapling is bent, so grows the tree." This neat, orderly and attractive design will form habits in childhood that will last through life.



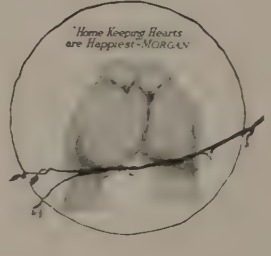
Woodwork Parts Detailed Below

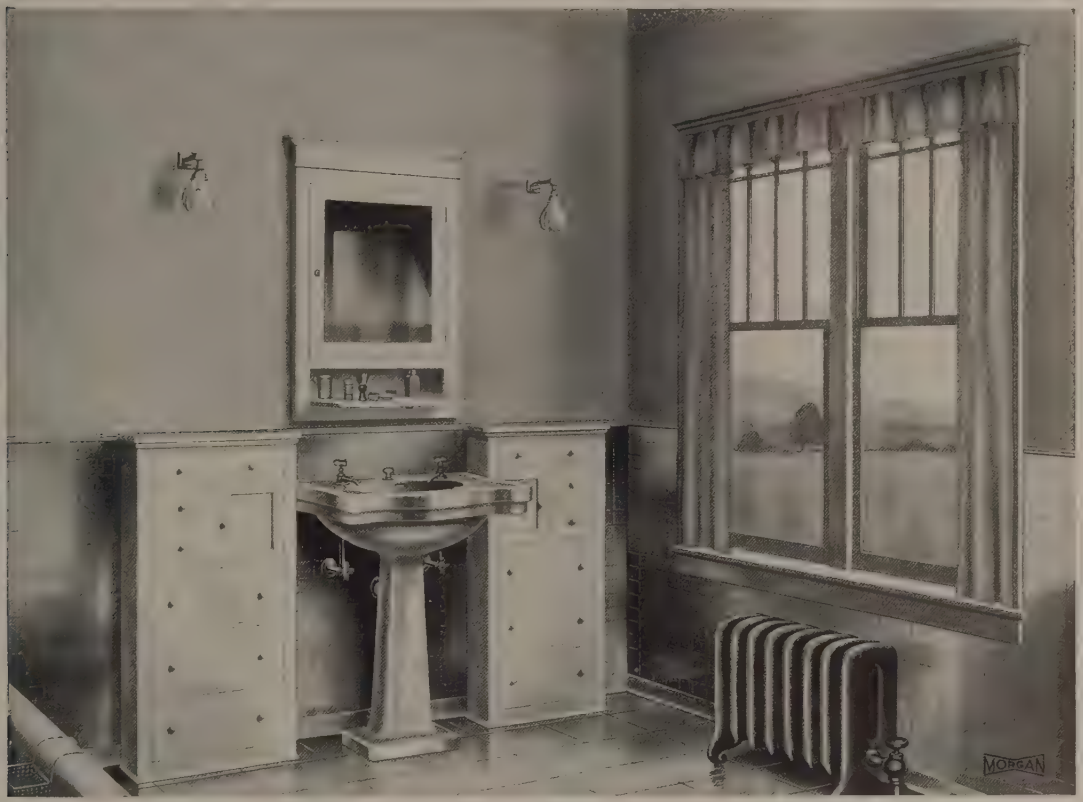
For individual illustration of parts see pages indicated in last column.

		Page			Page
1 Picture Moulding	M-8262	409	6 Casing	M-9640	429
2 Panel Moulding	M-9268	429	7 Back Band	M-9378	429
3 Threshold	M-8278	413	8 Base Moulding	M-8740	422
4 Door Stop	M-8542	405	9 Base	M-8741	422
5 Door Jamb, 5½″ wide	M-8424	410	10 Base Shoe	M-8422	422

The Sanitary Bathroom

BEFORE planning the bathroom for the home of your dreams, it would be well to refer again to that subject in the article "A Woman's Thoughts About a Home." It contains much valuable advice for making and keeping the bathroom sanitary. In addition to the usual considerations of the immaculate finishing of walls and woodwork, and proper lighting and ventilating facilities, ample drawer room for bathroom linen and a linen chute should be included. Also, many find the bathroom to be a practical place for a mirror door. After studying the suggestions on the pages which immediately follow, be sure to read carefully the valuable article on pages 205, 206 and 207.





Bathroom M-475

HERE is a bathroom that will save time and we venture it will save tempers, too. When the fresh towel or wash cloth is needed, it will be found neatly folded away in one of the handy cabinets. And the bottom compartment of the medicine cabinet may be reserved exclusively for "his" shaving utensils.

Size over-all of cases at right and left of lavatory is 1′ 6″ wide, 3′ 10″ high, 8″ deep. Can be set in wall recess if desired.

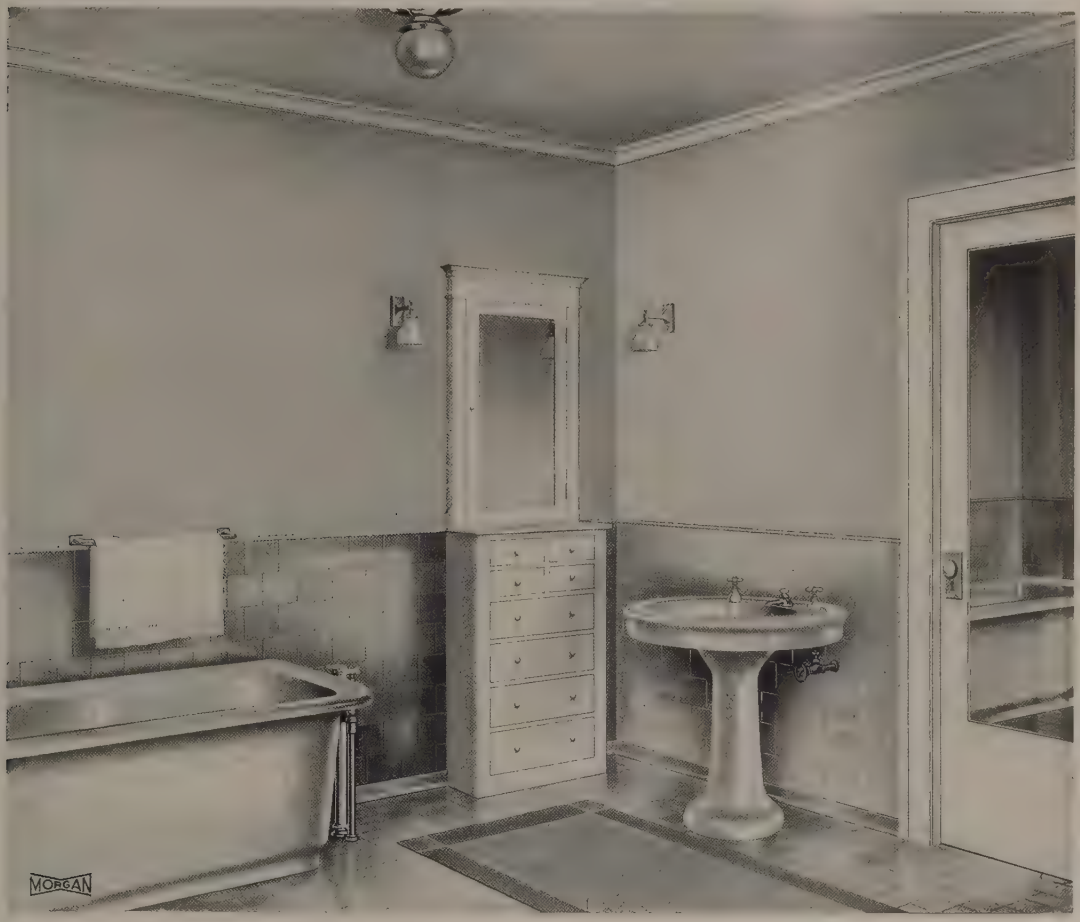
Size over-all of medicine cabinet is 1′ 10″ wide, 2′ 10″ high, inside depth 3¼″. Rough opening in wall 1′ 8″ x 2′ 4″. Size of mirror 14″x18″.

Bathroom M-476

THE bathroom shown above, with its large mirror and handy dressing cabinet, will appeal especially to "Milady." Note how the tub is built into a recess. This is a practical arrangement.

Size over-all of dressing table is 5′ 0″ wide, 2′ 6″ high, 1′ 4″ deep, opening under table 1′ 8″ wide.

Size over-all of medicine case is 2′ 1″ wide, 2′ 8″ high, inside depth 3¼″. Rough opening in wall 1′ 8″ x 2′ 3″ x 4⅜″. Size of mirror 14″x20″.



Bathroom M-477

THIS shows another Morgan Standardized Cabinet for the bathroom. Note also the mirror door. Every bathroom should have one.

Case made in two sections. Size over-all of linen case at bottom is 1′ 10″ wide, 3′ 6″ high, 10″ deep.

Size over-all of medicine case at top is 1′ 10″ wide, 3′ 2″ high, inside depth 3¼″. Rough opening for medicine case 1′ 8″ wide x 2′ 11″ high x 4⅜″ deep. Size of mirror 14″x28″.

Bathroom M-478

NO BATHROOM is complete without a linen case or closet of some sort. The one shown above is unusually roomy.

Size over-all of linen case set in corner is 2′ 6″ wide, 8′ 2″ high, 10″ deep. Can also be set in wall recess if desired.

Size over-all of medicine case is 2′ 0″ wide, 3′ 0″ high, inside depth 3¼″. Rough opening in wall 1′ 10″ wide, 2′ 10″ high, 4⅜″ deep. Size of mirror 14″x20″. Size of clothes chute door 12″ wide x 14″ high.

Bathroom M-479½

IN ADDITION to the mirror and cases we show here a clothes chute, through which soiled linen is dropped to the laundry below.

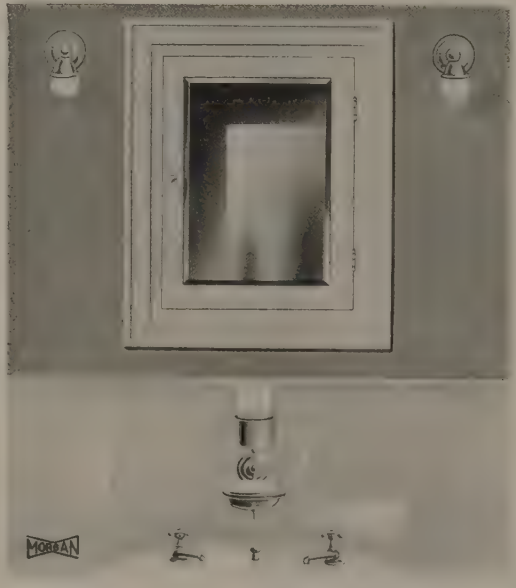
Size over-all of linen cases at right and left of lavatory is 1′ 8″ wide, 3′ 6″ high, 10″ deep.

Size of mirror above lavatory 60″x12″. Size of clothes chute door 1′ 2″ wide x 1′ 6″ high. Size of seat 1′ 6″ wide, 1′ 0″ deep, 1′ 6″ high.

Medicine Cabinet M-490

Size over-all of medicine cabinet is 2′ 0″ wide, 2′ 6″ high, inside depth 3¼″.

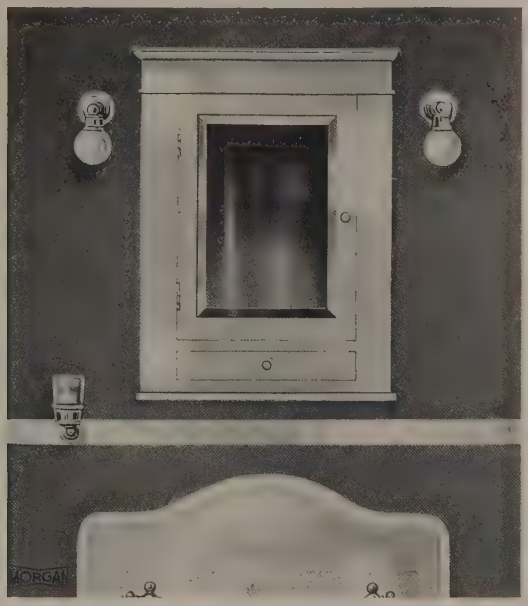
Size of rough opening 1′ 10″ wide, 2′ 4″ high, 4⅜″ deep. Size of mirror 14″x14.″



Medicine Cabinet M-491½

Size over-all of medicine cabinet is 2′ 0″ wide, 2′ 10″ high, inside depth 3¼″.

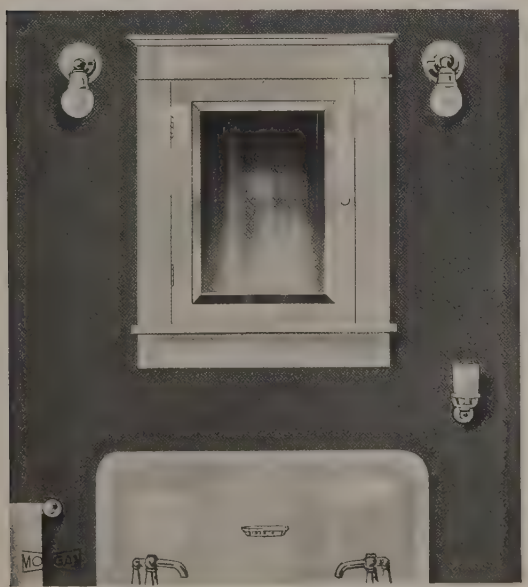
Size of rough opening 1′ 10″ wide, 2′ 4″ high, 4⅜″ deep. Size of mirror 14″x20″.



Medicine Cabinet M-492

Size over-all of Medicine Cabinet is 2′ 0″ wide, 2′ 10″ high, inside depth 3¼″.

Size of rough opening 1′ 10″ wide, 2′ 6″ high, 4⅜″ deep. Size of mirror 12″x18″.



Medicine Cabinet M-493½

Size over-all of Medicine Case is 2′ 0″ wide, 2′ 8½″ high, inside depth 4″.

Size of rough opening 1′ 8″ wide, 2′ 2″ high, 4⅜″ deep. Size of mirror 14″x20″.

Medicine Cabinet M-494

Size over-all of Medicine Cabinet is 1′ 10″ wide, 2′ 5″ high, inside depth 3¼″.

Size of rough opening 1′ 6″ wide, 2′ 1″ high, 4⅜″ deep. Size of mirror 12″x18″.

Clothes Chute Door M-497

Size of Clothes Chute Doors is optional.
We suggest making them not less than 12″ wide.

The Comfortable, Sanitary Bathroom

Written for "Building With Assurance"
By The Standard Sanitary Manufacturing Company
Pittsburgh, Pa.

THE Bathroom of the Modern Home represents durability, attractiveness and economy—economy in price and economy in the time required to keep it in immaculate condition.

Money cannot be invested to better advantage than in a sure source of health and convenience to the entire household. The bathroom equipment should be given the same careful thought and attention as any other home furnishing, and it is well to visit showrooms maintained by manufacturers in all of the larger cities, or write to them for information and literature that you may be guided in a judicious selection of fixtures.

No other part of the house possesses the charm peculiar to the ideally equipped bathroom. The progress in the manufacture of modern sanitary plumbing fixtures—the improvements in design—and the beauty of the ware, with its lustrous surface in combination with the tile floor and walls, makes the room of Home Health and Comfort one of the most attractive rooms in the house.

Built-In Bath

The bathroom with built-in recess bath represents the highest sanitary efficiency. A few years ago when the enameled all over built-in bath was new, it was looked upon as more or less of a novelty, but it has so well established itself, that it is now a part of every bathroom of the thoroughly modern type.

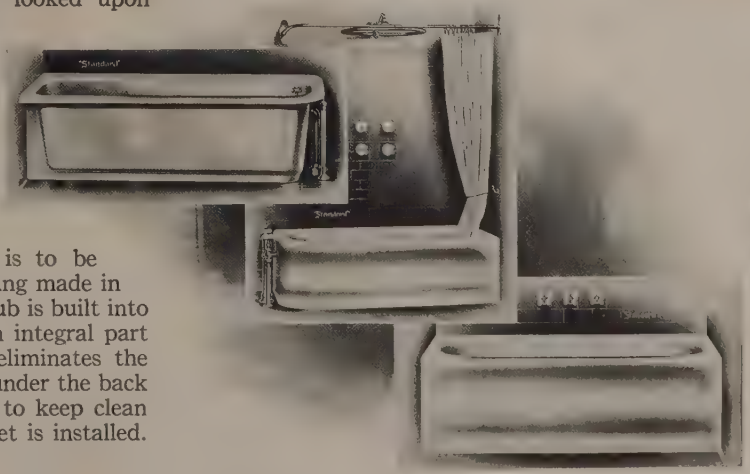
The built-in bath tubs are five inches lower than the old pattern tubs on feet, consequently much easier to get into and out of. If the bathroom is to be tiled, there is a considerable saving made in tile and labor, as the new style tub is built into the wall and floor, making it an integral part of the house. A built-in tub eliminates the accumulation of water and dirt under the back of the tub, which is so difficult to keep clean where the old pattern tub on feet is installed. The additional cost of the built-in bath tub is more than offset by attractive and cleanly appearance, and by the assurance of long years of service.

The built-in bath is made in several designs and sizes and is furnished to be built into a recess or at right or left hand corner. Wherever possible, the bathroom should be arranged so that the supply and waste fittings for the tub can be concealed in the side of the partition.

Shower Bath

The exhilarating pleasure and convenience derived from a shower bath has made it a necessary part of the equipment of a complete bathroom. Shower bath units are constructed in a great variety of designs and sizes. The mixing valve, controlling the temperature of the water with a lever, enables the user immediately to obtain any temperature desired.

In many homes where it was once considered sufficient to have only a bath tub, shower baths are now being installed with the bath tub. The shower head is adjustable, so that the spray of water is directed as desired, and can be prevented from wetting the hair. The built-in shower has a shampoo, so that women need no longer consider washing their hair an ordeal, when this fixture can be so readily and



inexpensively installed over the side of a built-in bath tub.

The ordinary house range boiler will supply only a limited amount of hot water, and its temperature soon declines to a minimum. For this reason, and for the best service, an instantaneous gas heater is recommended with as direct a connection to the shower as possible. In this way, a sufficient quantity of hot water is supplied and it has the added advantage of being constant and even in temperature.

Lavatories

The manufacturers are producing a wide variety of designs and sizes of lavatories, or washstands, to suit every individual taste and requirement. The pedestal lavatories of enameled iron or vitreous china are considerably in demand for the better class of residence work, and this type, with plain straight lines and simple design, is most popular. A feature being adopted quite generally is the Combination Water Supply fitting, which consists of two china handle controls for the hot and cold water, supplying the mixed tempered water through one spout, permitting the user to wash in running water. Recently the manufacturers have made this spout an integral part of the top slab of the washstand, eliminating practically all exposed nickel work. In selecting the lavatory, the type and design of the bath tub should be considered, so that the fixtures will harmonize properly. The size of the bathroom itself is quite a factor in the selection of fixtures of the proper size.

Where lack of space will not permit the use of a pedestal lavatory, lavatories of the wall hanging type, with integral back, can be procured.

The Toilet

Of all the plumbing fixtures, there is none which should be more carefully selected than the toilet, one reason being that its principal operating mechanism is permanently immersed in water and should therefore be of the very best quality heavy brass, successfully to withstand the corrosive action of the water in many localities. Another reason is the important sanitary function the toilet must perform. The tank and bowl should be constructed of hard-fired vitreous china, and substantial in design. The extended front lip with open extended front seat is now being recognized for its many sanitary advantages and is being adopted quite generally. Closet seats are now being furnished with a guaranteed white finish, which will not discolor or chip.

The average purchaser is expected to know or understand little of the operation or mechanism of water closets and unwittingly errs in the selection of a toilet more often than in that of any other plumbing fixture. The error is discovered only after the installation of a toilet which proves entirely unsatisfactory and continues to be a source of trouble and expense.

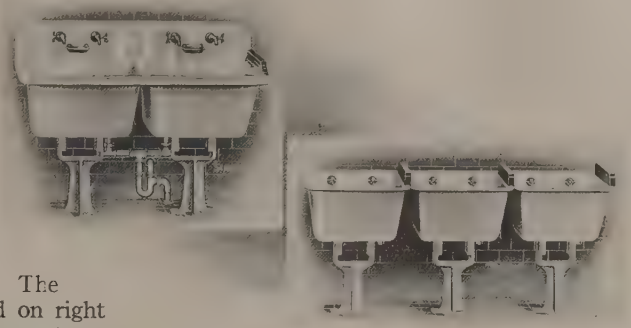
Accessories

A medicine cabinet or wall mirror adds to the attractiveness and convenience of the bathroom. Glass shelves, towel bars, tumbler holders, soap holders, etc., are now made of vitreous china and white finished cast brass and iron, and the arrangement of these trimmings over the various fixtures should be made with a view of harmonizing with the general appearance of each fixture. If you have tile walls in your bathroom, it is possible to get towel bars and soap dishes which fit directly into the wall.

Kitchen Sink

The sink now in universal demand is a "one-piece" sink; the basin, drainboard and

back are made in one piece. The old style sinks, with loose back and drainboards (generally of wood), with consequent crevices and joints, were unsanitary and difficult to keep clean. The "one-piece" sink overcomes these objections and safeguards the health of your family, when the food is prepared. IT CAN BE ADJUSTED TO ANY DESIRED HEIGHT. The ordinary kitchen sink is set too low. The integral drainboards can be furnished on right or left side, or on both sides. A rubber mat can be placed on the drainboard, minimizing the breakage of dishes. A supply fitting for kitchen sinks is now being furnished, by which the hot and cold mixed water is drawn through one spout, of the swing type, which can be swung to the side and out of the way, while working in the sink.



Culinary Table

A snow white durable table without legs. This table is not a plumbing fixture, but a piece of kitchen furniture. It is made of porcelain enameled iron (the same material used in the kitchen sinks and built-in bathtubs), made all in one piece without a crack or crevice. One side is made perfectly level—the other side has a slight depression, so that this part makes an ideal mixing place. The table is fastened to the wall by strong invisible hangers, by means of which the table can be set at any desired height.

Laundry Trays

The proper plumbing equipment for the basement or laundry room consists of a battery of trays—two, preferably three tubs—made of white enameled iron or vitreous china, with wringer bases. Trays made of this material retain their color and finish and are the most sanitary. Cheaper trays of composition material (stone, slate, etc.) do not present as attractive an appearance, nor do they combine the same sanitary and durable qualities. As these fixtures are used daily for years, a quality fixture should be selected.

CARE OF PLUMBING FIXTURES will repay you many times in lengthened service. Vitreous china and porcelain enameled fixtures have a beautiful white glossy surface, free from stains and blemishes, and are easily kept immaculately white and clean. Simple precautions, however, must be exercised not to destroy this surface by the use of gritty powders, etc. With ordinary care, it will last a lifetime.

Installation

Plumbing fixtures should always be installed by a competent plumber. It is often dangerous to the health of your family to have unqualified persons do the necessary roughing in and connecting of the fixtures. Complete specifications and description of the work and the fixtures should be included in your plumbing contract.

Any manufacturer of plumbing fixtures will gladly prepare, without cost, complete specifications of fixtures for you, including pictures of the fixtures suggested. In this way, you will obtain the benefit of their knowledge and experience, which in the past has solved many problems difficult for persons less familiar with plumbing.

Fireplaces, Bookcases, Window Seats, Cozy Corners and Radiator Covers

NATURALLY it is the smaller items, such as Fireplaces, Bookcases, Window Seats, Cozy Corners, Radiator Covers, etc., which complete the coziness and comfort of our home. In fact, the fireplace and mantel can be made a very interesting feature in the home. Likewise, the built-in bookcase is a worthy and useful addition to the plan. Then, too, comfortably upholstered window seats and attractive cozy corners can be very effectively placed in the more barren spots. The uncovered Radiator always mars the appearance of a room. The artistic Radiator Cover overcomes this disagreeable item.

We have designed all of these articles with great care and we show a fine line on the succeeding pages. They contain many suggestions for making your home cozier and more attractive at only a slight additional expenditure.

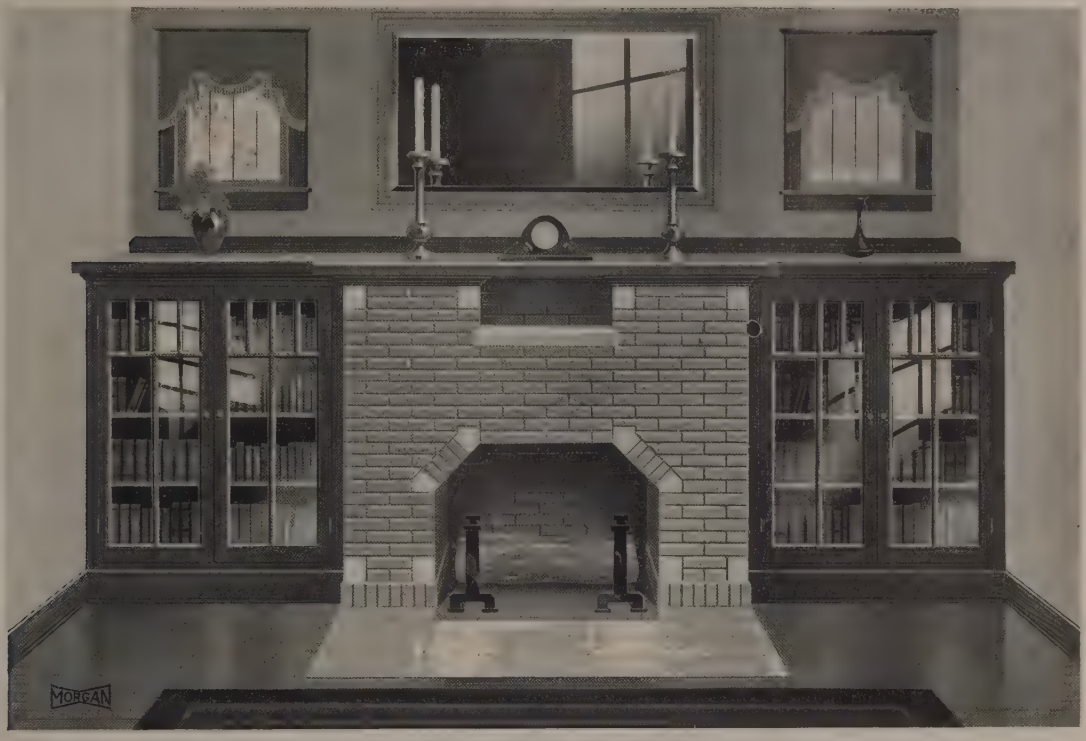
There is no added cost for "Morgan-Quality"

Fireplace M-500

A FIREPLACE nook like this fairly radiates comfort. We can easily imagine it one of the popular and most used spots in the home—especially on wintry nights when the crackle and glow of a log fire would make one content to stay inside. If you will turn to the home plans in the front of this book, you will find a number which provide space where such a nook would be very effective.

Fireplace and Bookcase M-503

THIS illustration shows more clearly than some the importance of woodwork in a room. The whole beauty of this room can be credited to the woodwork. The artistic paneling above the mantel, with its neat candelabra, makes a wonderful background for the favorite painting. The ceiling beams, the casement windows, the bookcases, the mantel shelf and the seat, all harmonize and combine to make this an unusually attractive, as well as a practical and useful design.



Fireplace and Bookcase M-504

ELEGANCE of simple and convenient design is illustrated here. Without appropriate woodwork and hangings the effect would be far from pleasant. The convenience of bookcases, fireplace, long and wide mantel shelf is apparent, all lending themselves to a most harmonious, yet inexpensive decoration for living room, library or den.

Fireplace and Bookcase M-509

THIS is not a large or an expensive design. But it would be hard to find a more artistic or useful one. Perhaps this is exactly the fireplace which would harmonize with your home.

Fireplace M-512

THIS neat Colonial pattern—plain but artistic—is especially appropriate for a Colonial bedroom.

Fireplace M-513

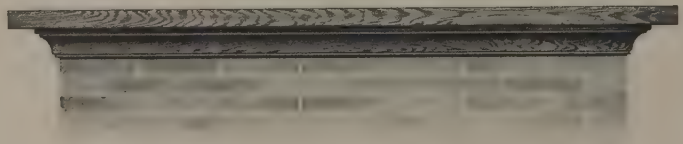
CORRECTNESS in every detail is stamped here. Plain but rich—most pleasing to careful observers.

Fireplace M-514

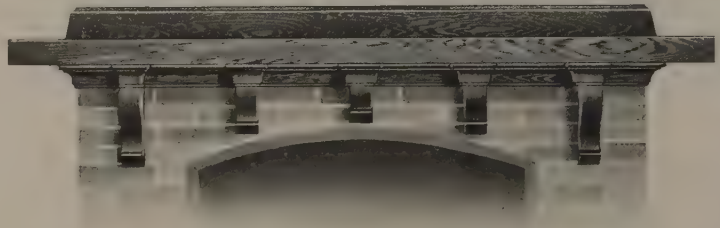
THIS splendid Colonial design is appropriate for most any room. It stands out like a painting.

M-517

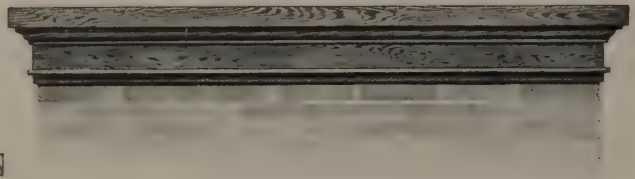
M-518



M-519



M-520



M-521

MORGAN

Mantel Shelves

HERE are several additional mantel shelves of very latest designs which we can furnish in any wood and which can be finished to match any woodwork.

Bookcase M-526

BOOKCASES to match the woodwork of the room are becoming more and more popular. This one can be furnished in any size and in any wood.

Bookcase M-527

HERE is another Morgan Standardized Bookcase, which can be supplied in any size and to match any interior trim.

Seat M-535

THIS seat and fireplace is designed especially for rooms of Craftsman or Mission styles.

Window Seat M-536

HERE we see that an offset or jog in the wall can be transformed into an attractive and useful nook by the use of a seat like this.

Cozy Corner Seat M-537

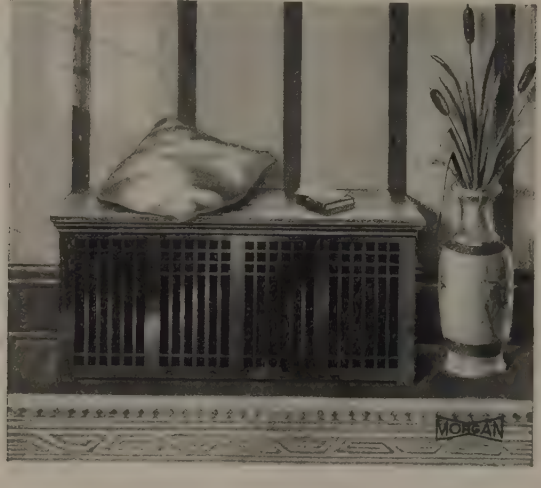
SO OFTEN there is a rather barren looking corner which can be made a cozy one by installing a comfortable, inviting seat, like the one shown above.

Cozy Corner Seat M-538

NOTICE the three drawers under the seat and the useful corner compartment in this artistic design.

Window Seat M-539

AN ATTRACTIVE window seat and three drawers to match the wall paneling.

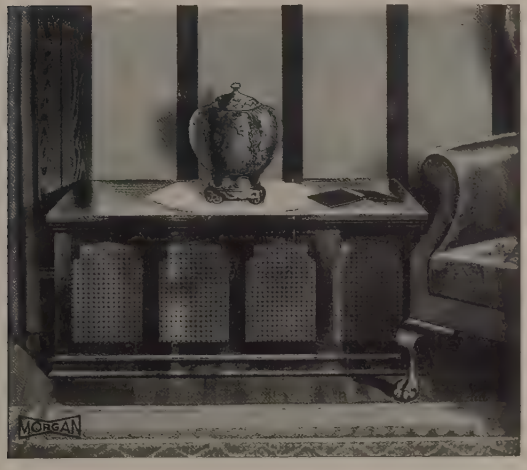


Radiator Cover M-543

THIS shows how a radiator may be made a thing of beauty by the use of a Morgan radiator cover.

Radiator Cover M-544

AN ARTISTIC cover for a radiator of the high type.



Radiator Cover M-545

WHO would guess that this beautiful "chest" is really a radiator cover?

Radiator Cover M-546

ANOTHER Morgan Standardized design that can be furnished in any wood and size.

Radiator Cover M-547

WHY mar your room by the presence of an unsightly radiator when these covers are so easily available?

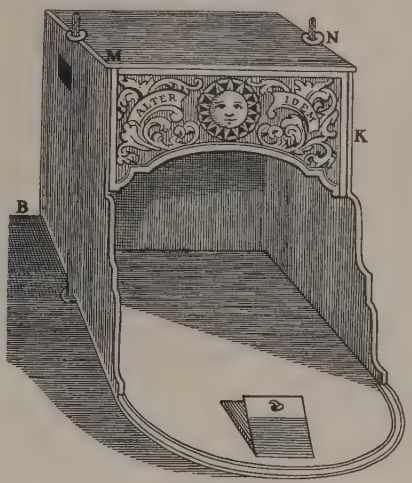
Development of Home Heating

Prepared Especially for "Building With Assurance"
By Crane Company, Chicago

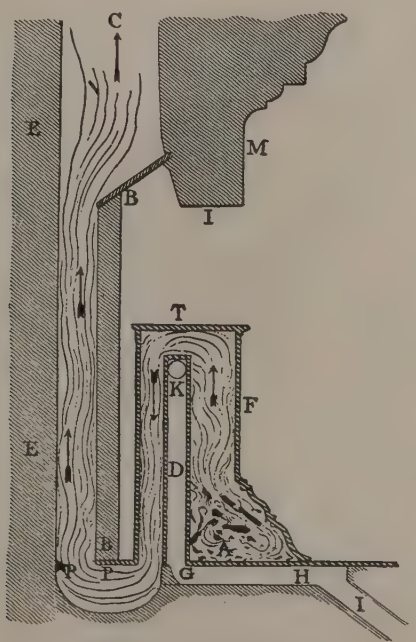
MAN made his first efforts to improve the comforts of heating the home when he put in a chimney to draw off the smoke which previously was allowed to spread through the home.

One of the first types of heating stoves was made by Benjamin Franklin in 1744. This stove, constructed after the design of the fireplace, was made of iron and stood out from the wall. Wood was the fuel used.

This stove by its arrangement gave direct heat from the flame through the iron of the frame. The next improvement was the installation of a front incasing the fire, so that the room was heated entirely through the iron walls of the stove. This change gave us the modern stove which has been developed in innumerable ways until at present we have the modern heating and cooking ranges. Man



The Franklin Stove



Sectional View of the Franklin Stove

next sought to improve the ventilation of his home and decided to put the stove in the basement, circulating the air from the outside through what we call a furnace. The air circulating around this confined stove rose through ducts and registers to the floors above. You can readily see by the illustrations on page 222 the improvements in seventy-six years.

The average home builder has only a general knowledge of home heating. He should secure the advice of a competent architect and engineer, and should also carefully read the recommendations of the various manufacturers of heating equipment, to guide him in the selection of equipment best adaptable to his requirements.

We will endeavor to acquaint the home builder with a few rules so that he may satisfy himself that he is obtaining the proper heating equipment.

Furnace

The selection of a furnace should be made with a view of having the air which is circulated to the rooms above come in contact

with the greatest amount of heating surface of the furnace in its travel to the floors above. The furnace should have the least lodgment space on the inside for dirt and soot to collect. The conservation of coal in the present day is important and it is advisable to have a furnace which takes its cold air from the first floor, with an auxiliary cold air pipe taken from the outside air. The area of the cold air duct from the first floor should be at least twenty per cent greater than the combined area of the supply ducts to the floor above. See to it that you have a chimney of ample size and height; also, that it is air-tight and free from air leakages and well above the roof. Keep out the infiltration of cold air through chimney and joints in furnace; also, see that furnace doors can be closed tight. The infiltration of air is the cause of fuel waste. A furnace should be easily accessible for cleaning.

For furnace work estimate the heat losses through walls, windows, contents, etc., (see tables for constants) on the B. T. U. basis and provide the size of ducts based on the following per square inch of duct area.

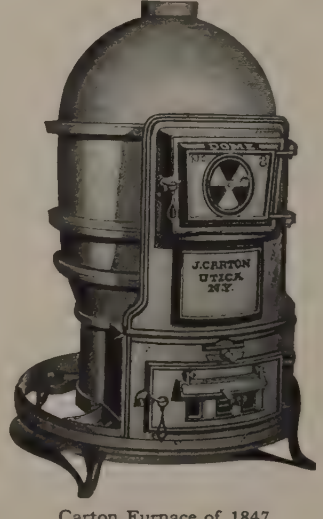
For 1st floor rooms divide the total B. T. U. by 120.
For 2nd floor rooms divide the total B. T. U. by 150.
For 3rd floor rooms divide the total B. T. U. by 180.

Steam Heating

The first practicable application of steam for heating purposes was made by James Watt in the winter of 1784 and 1785. He used steam for warming his study. The earliest systems of steam heating were of the single pipe type, many of which are now in operation. The two pipe system with supply and return line obviated the necessity of returning the condensation through the same line. In the original systems the air in the radiators was relieved by a small hand operated valve, located part way up from the bottom of the radiator on the end section. These were very often neglected, causing the radiator to become air bound, thereby reducing its efficiency. These valves have gone through a long series of development until at present we have the automatic vent. There are quite a few different types of these valves on the market, more or less successful, but there is always a liability of some of these flooding the floors and ruining the finish of the rooms. On page 223 are three illustrations showing the latest types of these air valves.

There are many different types of heating systems on the market today with their various valves and apparatus. They are all intended to obtain the greatest efficiency of the radiating surface, by successfully removing the air and condensation from the radiator.

The lack of thorough knowledge of the simple methods of removing air and water from the radiator has caused an erroneous impression by numerous home builders regarding the success and value of steam and hot water heating systems. A little investigation

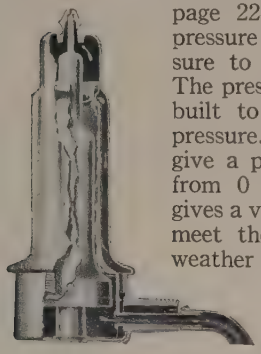


Carton Furnace of 1847

Carton Furnace of 1923

by the prospective owner will save him this trouble.

Steam systems for house heating (see layout page 224) have in general a pressure range from zero pressure to five and ten pounds. The present heating boilers are built to carry fifteen pounds pressure. This, you see, will give a pressure working range from 0 to 15 pounds, which gives a very responsive range to meet the changes in outdoor weather conditions.



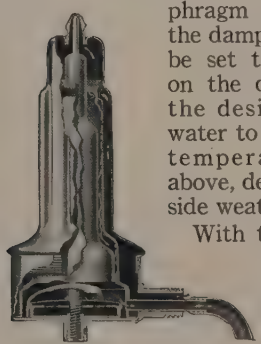
We are showing on page 226 cuts of single and double pipe connections to radiators.

Hot Water Heating

In 1777 Bonnemain invented a method or system of heating by means of hot water which was, perhaps, the beginning of the hot water heating era. There are records of a conservatory in Brompton, England, which was successfully heated by hot water in 1816. Hot water heating systems for residence work are of two types: the open system, with the expansion tank at the highest point, and the pressure system. In 1910 some engineers conceived the idea that water could be raised to higher temperature than 212° by confining the water in a closed system and raising the pressure, thereby raising the working temperature up to 220° without boiling.

This gives the home owner a certain amount of satisfaction and insurance that he can meet the temperature of an unusually cold day. This system has a temperature range from 100° to 220°, which gives a wide range of operation. See illustration on page 225.

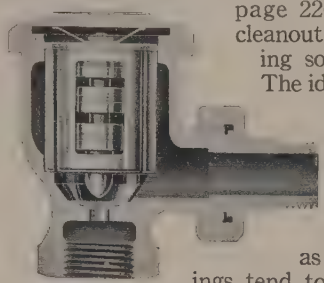
This system has a closed expansion tank in the basement, which is connected to a diaphragm valve which controls the damper and check, and can be set to the proper notches on the damper chain to give the desired temperature of water to maintain the required temperature of the rooms above, depending upon the outside weather conditions.



With this system, you have considerably smaller sized radiator connections and feed mains than on the open tank system, thereby cutting down the cost and radiation losses in the larger mains in the basement.

We have endeavored to give a brief general line of the three modern methods now in vogue so that the home builder can make his selection in accordance with his means, etc.

Look well to the design of your chimney. Its area should be slightly greater than the area of the smoke pipe called for in the heater catalogues. See that it is of good, tight construction of the right size all the way to the top, and that it has no inside abrading surfaces to cause undue friction of the gases in their passage to the top; also, that chimney extends well above the roof (see illustration, page 226). Provide a cleanout door for removing soot at the base. The ideal arrangement is to have a separate chimney for the heating system and not have any other openings into it, as the other openings tend to check the furnace or boiler draft.



Estimating Radiation

The home builder will find the following rule, which is universally used to estimate steam radiation, very helpful. This rule was first published by the late J. H. Mills in 1890 in his work entitled "Heat." It is for low pressure steam heating and presumes that the radiation will be at a temperature of 220 degrees and the rooms at 70 degrees.

1 sq. ft. of radiation to 200 cu. ft. of air,
1 sq. ft. of radiation to 20 sq. ft. of wall,
1 sq. ft. of radiation to 2 sq. ft. of glass.

When water heat is to be considered, figure on a basis of 170 degrees water and add 60 per cent to the amount figured by the above rule.

The home builder should pay particular attention to windows and doors. If windows are loosely fitted or wide cracks appear around edges of doors, much cold air will be admitted and the problem of heating will be a difficult one. New buildings, as well as old, may be fitted with loosely constructed windows, and it is well to take all these things into consideration. Heat is lost through all material when the temperature on one side is lower than on the other side.

The loss of heat in this manner is known as heat transmission. The following constants from reliable authorities indicate the heat loss through different materials per square foot of surface per hour per degree difference. The heat loss is expressed in B. T. U. or fractions thereof.

Walls

8″ brick	.46
12″ brick	.33
16″ brick	.27
20″ brick	.23
8″ reinforced concrete	.55
12″ reinforced concrete	.40
12″ sandstone	.44
18″ sandstone	.31
8″ cement or concrete	.70
Lath partition plastered both sides	.35
12″ cement or concrete	.50
16″ cement or concrete	.41
Corrugated iron	.85

Frame

Ordinary overlapped clapboard 7/16″ thick	.50
Same with paper lining	.38
Same with ¾″ sheathing	.35
Same with ¾″ sheathing and paper	.32
Poor loose construction	.60 to .80

Exposed Roofs

Slate on 1″ boards	.50
Composition	.35
Reinforced concrete	.55
Sheet iron	1.30
Corrugated iron	1.50
4″ concrete, cinder fill	.65

Ceilings

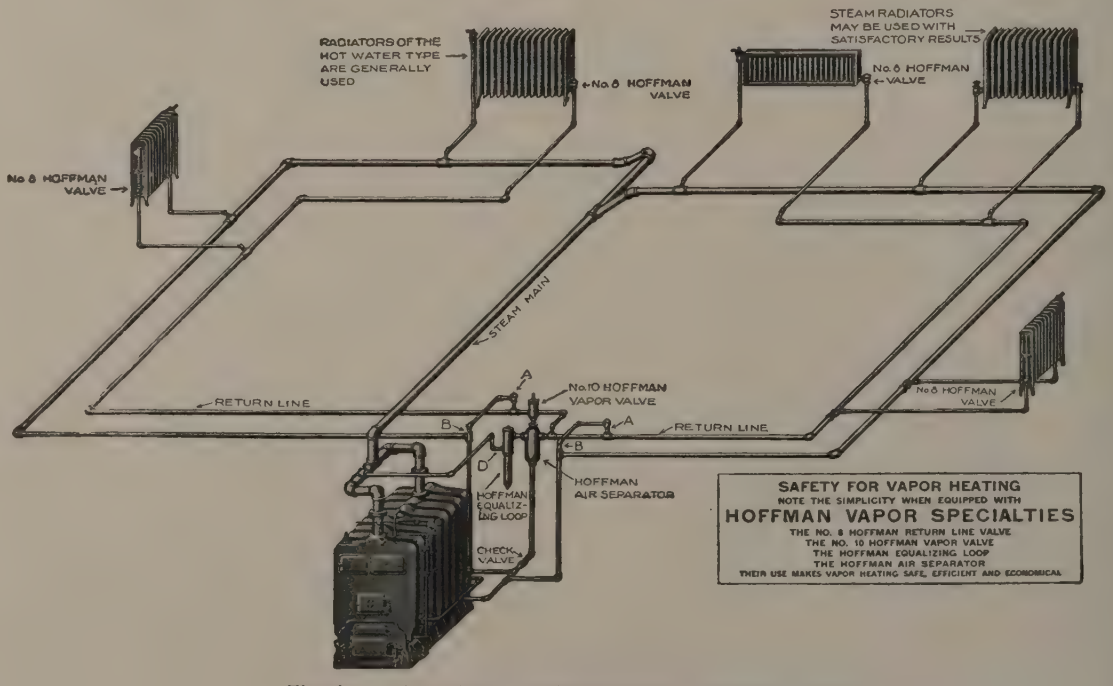
Fireproof, floor above	.18
Fireproof, no floor above	.52
Cement or tile, floor above	.11
Cement or tile, no floor above	.42
Lath and plaster, floor above	.26
Lath and plaster, no floor above	.52
Steel, floor above	.35

Opening in Walls

Single windows	1.09
Double windows	.56
Single windows, wire glass	1.35
Single skylights	1.11
Wood doors	.45

Floors

Fireproof construction	.12
Cement	.31
¾″ wood, plaster below	.21
¾″ wood, no plaster below	.42
Wood joist, 1″ flooring, air space and concrete under	.07


RADIATORS OF THE HOT WATER TYPE ARE GENERALLY USED
No. 8 HOFFMAN VALVE
STEAM RADIATORS MAY BE USED WITH SATISFACTORY RESULTS
No. 8 HOFFMAN VALVE
No. 8 HOFFMAN VALVE
STEAM MAIN
RETURN LINE
No. 10 HOFFMAN VAPOR VALVE
No. 8 HOFFMAN VALVE
RETURN LINE
HOFFMAN EQUALIZING LOOP
HOFFMAN AIR SEPARATOR
CHECK VALVE
SAFETY FOR VAPOR HEATING
NOTE THE SIMPLICITY WHEN EQUIPPED WITH
HOFFMAN VAPOR SPECIALTIES
THE NO. 8 HOFFMAN RETURN LINE VALVE
THE NO. 10 HOFFMAN VAPOR VALVE
THE HOFFMAN EQUALIZING LOOP
THE HOFFMAN AIR SEPARATOR
THEIR USE MAKES VAPOR HEATING SAFE, EFFICIENT AND ECONOMICAL

The picture above shows a typical layout of a system for a home.

B. T. U. Required for Heating Air

External Temp.	Inside Temperature 40	50	60	70	80	90	100	110
—40	1.802	2.027	2.252	2.479	2.703	2.928	3.154	3.379
—30	1.540	1.760	1.980	2.200	2.420	2.640	2.860	3.080
—20	1.290	1.505	1.720	1.935	2.150	2.365	2.580	2.795
—10	1.051	1.262	1.473	1.684	1.892	2.102	2.311	2.522
0	.822	1.028	1.234	1.439	1.645	1.851	2.056	2.262
10	.604	.805	1.007	1.208	1.409	1.611	1.812	2.013
20	.393	.590	.787	.984	1.181	1.378	1.575	1.771
30	.192	.383	.578	.770	.963	1.155	1.345	1.540
40	.....	.188	.376	.564	.752	.940	1.128	1.316
50	.....	.....	.184	.365	.551	.735	.918	1.102
60	.....	.....	.....	.179	.359	.538	.718	.897
70	.....	.....	.....	.....	.175	.350	.525	.700

Approximate Radiator Co-efficients

Single column	1.65
Two column	1.55
Three column	1.45
Four column	1.35
Window radiation	1.45

Example showing the use of tables: It is desired to heat a room to 70 degrees temperature with outside temperature ten degrees below zero, steam at 220 degrees. For convenience, we will assume that room has as follows: Building, frame construction; use two column radiators.

1800 cu. ft. of space in it,
200 sq. ft. of exposed wall,
70 sq. ft. of exposed single glass,
180 sq. ft. of ceiling (floor above).

—10° to +70° = 80° difference.
Temp. steam 220° —70° temp. room = 150° x 1.55 = 232 B. T. U. per sq. ft. of heating surface per hr.

Referring to the constants for 80° temperature difference, we have the following losses through the various materials:

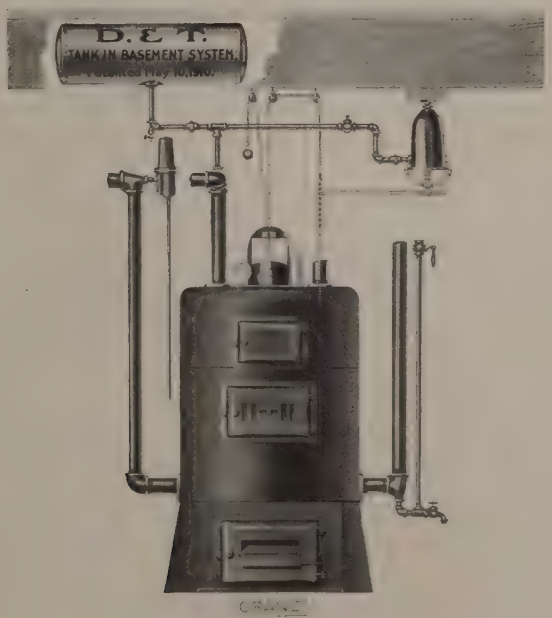
1800 cu. ft.	x 1.684	= 3031 B. T. U.
200 sq. ft. wall	x (80° diff. x 35)	= 5600 B. T. U.
70 sq. ft. glass	x (80° x 1.09)	= 6104 B. T. U.
180 sq. ft. ceiling	x (80° x .26)	= 3744 B. T. U.
		18479 B. T. U.

18479 ÷ 232 = 79 sq. ft. of 2 column radiation.

Ten per cent should be added for northern exposures and where the winds are to be counted on as an important factor. The above room would then have 86.9 sq. ft. of 2 column radiation or 87 sq. ft.

Radiators

Radiators should be located along the outside walls, preferably under the windows, and should be of the single- or double-column type



and of low height, as they are more efficient than the higher radiators. The single-column makes for a neater appearance and does not occupy as much room as the three and four column type. They are better heat emitters and you thereby require a slightly less amount of radiation to do the work. See that radiators are kept clean, provide yourself with a narrow bristle brush made especially for that purpose or preferably a vacuum cleaner.

Boiler

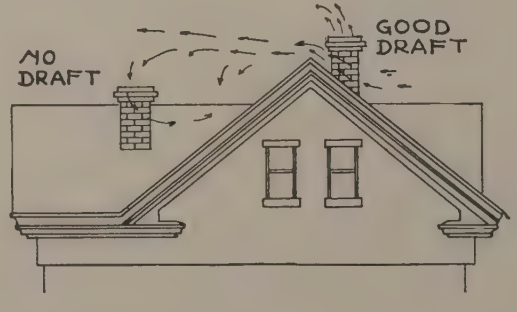
In estimating the size of the boiler required for the home, the square feet of surface on all mains and risers used on the job should be considered in connection with the radiators to be installed. This additional surface should be carefully figured out and considered with reference to the amount of steam it condenses, or its cooling effect on water.

If radiation other than the direct form is used, the boiler capacity must be increased in proportion as those surfaces may condense steam or cool the water more rapidly than direct radiation. Boiler should have a deep firepot, with long travel of gases to the chimney. All joints and doors should be tight to prevent the infiltration of unnecessary air to the fire.

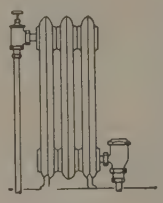
Heating surface of boiler should be easily accessible for cleaning. These surfaces should be thoroughly cleaned quite often during the heating season. The general practice in the Chicago district is to have the boiler of a capacity equivalent to fifty per cent greater than the estimated amount of radiation to be installed.

Coal Consumption

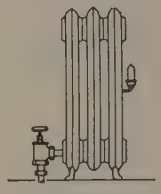
It will be of interest to the home builder to estimate approximately what his coal consumption is to be. The chart on page 227 gives the average monthly outdoor temperatures compiled by the United States Government.



The chart below shows the coal consumption for radiation from 500 to 2000 square feet.



In different sections of the country the hours of operating system vary considerably.



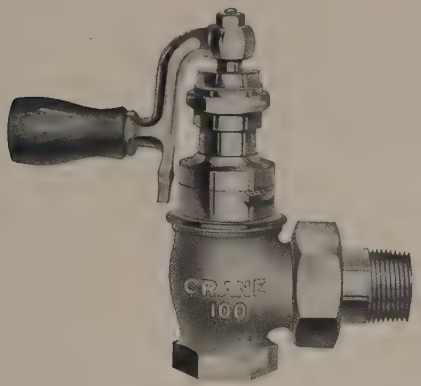
To find what this heating demand is in percent, the average temperature for the season under consideration is subtracted from the indoor temperature and the result is divided by the maximum temperature difference used in proportioning the radiation. For example, in Chicago the average is 35.7°; then 70° indoor minus 35.7° equals 34.3°, and this divided by 80° (temperature difference figured minus 10° outside to 70° inside) gives an average of 42.9%, or 17 tons of hard and 16 tons of soft coal based on 5000 hours per season for a steam plant with 500 sq. ft. of radiation. Hot water heating requires about 25 percent less.

Approximate Coal Consumption per Season

Per cent of demand based on average temperature against the temperature difference between the outside and inside temperature.

SQUARE FEET OF RADIATION

Hours Operated	Per Cent Demand	500 Hard	500 Soft	1000 Hard	1000 Soft	1500 Hard	1500 Soft	2000 Hard	2000 Soft
5000	75	30	27	60	58	88	85	115	110
	65	25	25	52	50	81	78	102	100
	55	23	22	45	43	70	65	95	87
	45	18	17.5	35	34	55	52	90	83
	35	14	13	27.5	26	42	40	55	52
	25	10	9.5	20	19	30	26	40	37.5
	20	8.5	8	16	15	24	23	32.5	30
4000	75	28	26	47.5	45	75	70	98	90
	65	21	20	42	40	65	63	87	81
	55	18	17	35	33	54	50	72	68
	45	15.5	15	28	25	45	42	56	55
	35	11	11	22.5	21	35	33	45	42
	25	8.5	8	16	15	25	23	33	31
	20	7	6.5	12.5	12	20	19	26	25
3000	75	18	17	35	32.5	53	50	75	70
	65	17	16	30	30	48	46	65	60
	55	14	13	26	25	40	39	54	50
	45	11	10.5	22.5	21	33	31	45	43
	35	9	8.5	17	16	26	25	34	32
	25	6.5	6	12	11	18	17	24	23
	20	5	4.75	9.5	9	15	14	19.5	18.5
1500	75	9.25	9	18	17	27	26	35	33
	65	8.25	8	16	15	24	23	32	30
	55	7	6.5	13.5	13	20	19	26	25
	45	5.75	5.25	11	10.5	16.5	15.5	22.5	21
	35	4.5	4.25	9	8.5	13	12	17	16
	25	3.25	3	6.5	6	9.5	9	12	11.25
	20	2.75	2.5	5	4.75	7.75	7.25	10	9.75



Steam Valve

Average Monthly Outdoor Temperatures for 33 Year Period

Locality	Lowest Observed	MONTHLY TEMPERATURES Oct.	Nov.	Dec.	Jan.	Feb.	Mar.	Apr.	Average of Season
Albany, N. Y.....	—24	50	38	28	22	24	32	46	34.3
Amarillo, Tex.....	—16	56	44	36	34	37	45	55	43.9
Atlanta, Ga.....	— 8	62	52	45	42	45	52	61	51.3
Bismark, N. Dak....	—44	44	26	15	7	8	22	43	23.6
Boise, Idaho.....	—28	50	40	32	29	34	42	50	39.6
Boston, Mass.....	—13	52	41	32	27	28	35	45	37.1
Chicago, Ill.....	—23	53	39	29	24	25	34	46	35.7
Cleveland, Ohio.....	—17	53	40	31	26	27	34	46	36.7
Des Moines, Iowa...	—30	52	37	26	20	24	36	51	35.1
Green Bay, Wis.....	—36	47	32	21	15	17	27	41	28.6
Harrisburg, Pa.....	—14	54	42	33	29	30	38	51	39.6
Indianapolis, Ind....	—25	55	42	33	28	31	40	52	40.1
Kansas City, Mo....	—22	56	42	32	26	30	41	54	40.1
Knoxville, Tenn....	—16	58	47	40	38	41	48	57	47.0
Little Rock, Ark....	—12	63	52	44	41	44	53	63	51.4
Louisville, Ky.....	—20	58	46	38	34	37	45	56	44.8
New Orleans, La....	7	70	61	54	53	56	62	68	60.5
New York, N. Y....	— 6	56	44	34	30	31	38	48	40.1
Oswego, N. Y.....	—23	51	39	29	24	24	31	43	34.4
Port Huron, Mich...	—25	50	37	27	22	22	30	42	32.9
Portland, Ore.....	— 2	53	46	41	39	41	46	51	45.3
St. Paul, Minn.....	—41	48	31	19	12	15	28	46	28.4
Salt Lake City, Utah	-20	52	40	32	29	33	41	50	39.6
Washington, D. C...	-15	57	45	36	33	34	42	53	42.9

Hot Water Valve

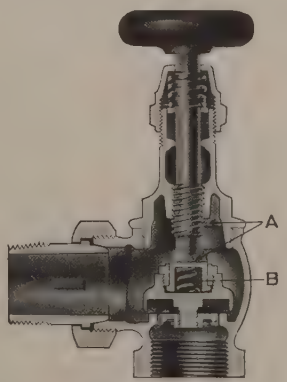
Hot Water Fitting

Valves

The home builder should look well to the selection of valves for his heating system. A leaky valve is a source of a great deal of annoyance caused by the escape of steam and water, soiling the trimmings of the valves, also the rugs, walls and ceilings, and necessitating the annoyance of repairs during the winter.

These valves should be of the self packing type. A small compression spring under the stuffing nut keeps the packing in position and fully compensates for the wear on packing. (See the section below).

In hot water heating jobs the valves should have a brass plate with an arrow fitted at the top of the handwheel, which indicates whether the valve is open or closed. This type valve opens or closes in a quarter of a turn. Discs of hot water valves should always have a small $\frac{1}{8}$" diameter hole through them to allow water to flow through the radiator to prevent the possibility of freezing.



Section of Valve

Lumber and Its Uses

AS ALL millwork is made from lumber, it might be well to give a brief description and comparison of the different woods most commonly used.

Woods are divided into two general classes: Softwood, which withstands the effects of weather and is adaptable to paint finish, is used to best advantage for the exterior of buildings, sash and doors, boxes and crates, toys and other minor articles; Hardwood, which takes varnish and stains of all kinds and as the term implies is hard of texture, is used for interior trimming of buildings, such as doors, stairwork, paneling, etc.; flooring, furniture, car construction, automobiles, agricultural implements and numerous other items.

The most common softwoods are cedar, cypress, fir, poplar, redwood, yellow pine, spruce, hemlock, tamarack, larch, white pine and western pine.

Hardwoods include butternut, buckeye, basswood, calico ash, brown ash, cherry, elm, beech, hickory, maple, locust, unselected birch, red birch, curly birch, unselected gum, red gum, quartered and figured red gum, plain red oak, plain white oak, quartered red oak, quartered white oak, sycamore, plain mahogany, figured mahogany, chestnut, walnut, and circassian walnut. Of the hardwoods oak of all kinds, birch both unselected and red, gum of all kinds, mahogany and walnut are the most popular for interior trimming and doors. Oak, maple and beech are the woods generally used for flooring. For furniture manufacture oak, gum, birch, mahogany and walnut are used more than the other woods, although there are many beautiful pieces of furniture made from ash, cherry and butternut.

There are four recognized classes of Oak lumber as noted above, all made from two different kinds of trees—Plain Red Oak and Quartered Red Oak lumber is made from what is known as the Red Oak Tree, while Plain White Oak and Quartered White Oak lumber is cut from the White Oak tree. Plain red or plain white oak lumber is made by cutting the log in the usual manner—quartered red oak or quartered white oak lumber is made by first cutting the log into quarters and then cutting the boards from each quarter. The quarter sawed lumber shows a more flaky grain than the plain sawed.

Birch lumber is divided into three separate classes, Unselected Birch, Red Birch and Curly Birch. All of these three kinds of lumber are made from the same tree, known as Red Birch. The curly birch lumber, as the name implies, is selected for the curly figure. The red birch lumber is cut from the center of the log, which is red in color. Unselected birch lumber is so named on account of the color only, and varies in color from light or almost white, to a reddish color. Unselected birch is selected for quality, but not for color, and is the class most generally used.

Gum lumber, or as some call it today "America's Finish Cabinet Wood" is one of the woods most used for manufacturing furniture and interior trim. On account of the evenness of grain it can be stained to match most any of the more expensive woods, such as Mahogany, American Walnut or Circassian Walnut. Gum lumber is divided into several classes, the most common ones being Red Gum, Figured Gum, Quartered Figured Red Gum and Unselected or sap gum.

All of the different classes are cut from the same tree known as red gum. Red gum lumber, as red birch lumber, is cut from the center of the log, which is red in color. Figured gum is selected for the figured grain from the boards cut from the center of the log. Quartered figured red gum is manufactured the same way as quartered red oak, and is selected for the figure of the grain. Unselected or sap gum, as the name implies is made from the outer part or sap part of the tree. Unselected gum lumber is selected for quality, but not for color and takes all stains well. It is the lumber usually used when gum is specified.

Modern Wall Paneling

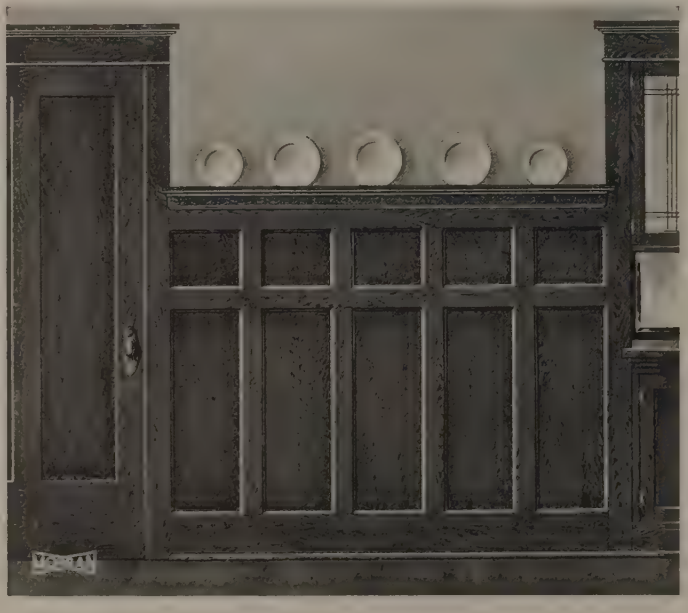
WHILE the first cost of wall paneling is a little more than that of wall paper, it will save many times its cost in a few years and at the same time give you a much richer effect. Wall paneling is especially attractive in the Dining room, where it should extend about two-thirds of the wall height. When capped by a plate rail, it will serve as an appropriate setting for rare pieces of china, etc. Other rooms that may be appropriately paneled are the Library and the Den.

Paneling is easy to clean and to keep clean. We show here several designs which we can furnish in any wood and which can be finished in any color. Most of the patterns can be made appropriate for other rooms than the dining room by merely substituting a suitable cap moulding for the plate rail. Do not decide to forego the pleasure of paneled walls without first considering their eventual economy.

There is no added cost for "Morgan-Quality"

Wall Paneling M-555

ATTRACTIVE Dining Room paneling which may be used for a Library or Den by omitting plate rail.



Wall Paneling M-556

ANOTHER pattern suitable for Dining Room or for Library or Den by omitting plate rail.

Wall Paneling M-557

A REGULAR cap moulding may be substituted for the plate rail shown in this design and made most appropriate for the Living Room or Hall.

Wall Paneling M-558

THIS design is suitable for Living Room, Library, Hall or Den, by omitting the plate rail.

Wall Paneling M-559

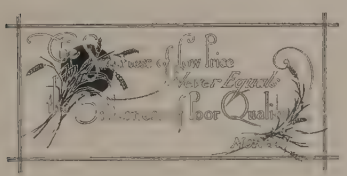
A VERY rich effect for the Dining Room or Den.

Wall Paneling M-560

THE plate rail may be omitted and this design used in any room where paneling is desired.

Linen Cabinets, Wardrobes and Pantry Cases

AFTER all the thought which has been given to the planning of their home, many move into that home to find they have neglected to provide sufficient room for linen, clothing, kitchen utensils, etc. You know well that there is never too much room for these items and while you are planning, it will be advisable to picture in your mind just how much room you will need for them. Itemize the many articles you now have tucked away, out of sight. Will there be sufficient room in your new home for all of these things? This is a question you should consider well. If you find you will not have enough cabinet and closet space, look over the following pages and see if there is not some place in your home where one of these patterns will exactly fit.



Wardrobe M-571

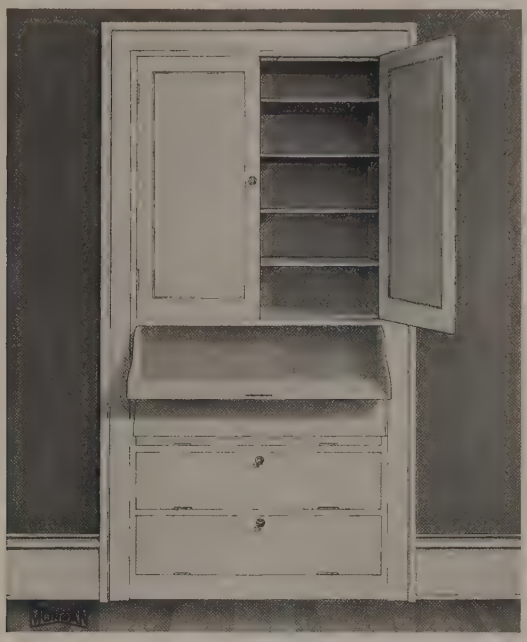
To set in wall recess 3′ 6″ wide, 8′ 4″ high, 18″ deep. No back.
Can also be set out in room if desired.

Wardrobe M-570

Outside measure 3′ 6″ wide x 7′ 6″ high, 18″ deep. No back.
Part of case sets in recess and part sets out into room. Can also be made to fit in wall recess or set entirely out in room.

Linen Case M-572

To set in wall recess, inside measure 3′ 6″ wide, 7′ 0″ high, 12″ deep. No back.
Rough opening 3′ 9″ wide, 7′ 2″ high, 13″ deep.
Can also be set out in room if desired.



Linen Case M-575

To set in wall recess, inside measure 4′0″ wide, 7′0″ high, 14″ deep. No back.
Rough opening 4′ 3″ wide, 7′ 2″ high, 15″ deep.
Can also be set out in room if desired.

Wardrobe M-577

Outside measure 4′ 0″ wide by 8′ 0″ high. Upper section 12⅝″ deep, lower section 16¼″ deep. No back
Can also be made to fit in recess if desired.

Cupboard M-580

To set between walls over-all 4′ 6″ wide, 6′ 8″ high. Lower section 1′ 4″ deep. Upper section 1′ 0″ deep. No back. Open counter shelf 1′ 0″ high. Lower section 2′ 8″ high.

Can be set out in room if desired.

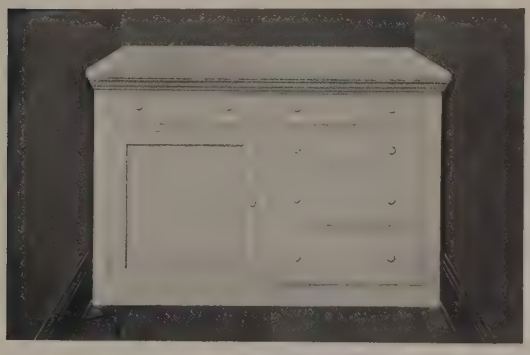
Pantry Case M-585

To set between walls 3′ 0″ wide, 2′ 8″ high, 1′ 6″ deep. No back.

Can be set in corner or out in room if desired.

Pantry Case M-586

5′ 0″ wide, 2′ 8″ high, 1′ 6″ deep. No back.
Can be set in recess if desired.



Pantry Case M-587

To set between walls 3′ 6″ wide, 2′ 8″ high, 1′ 6″ deep. No back.
Can be set in corner or out in room if desired.

Pantry Case M-589

To set between walls 3′ 0″ wide, 2′ 8″ high, 1′ 6″ deep. No back.
Can be set in corner or out in room if desired.

Door Differences

DOORS are not all alike, any more than are pianos, cameras, or jewelry. Or how could there be a Steinway, or Kodak, or Tiffany, or—"Morgan?"

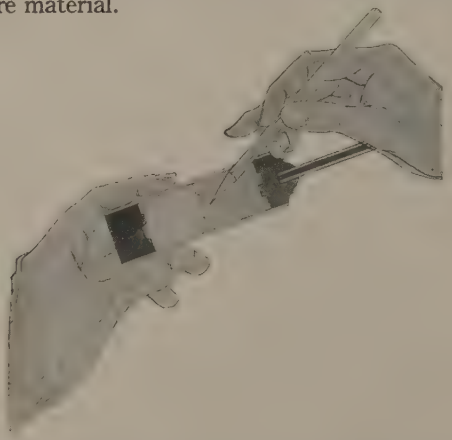
Without a good and sufficient reason Morgan Doors never could have reached the position of prominence which they occupy in the estimation of architects, dealers and experienced builders generally.

There's satisfaction in the possession of doors and woodwork of good repute. They classify homes in the established valuation group—they protect building investments by insuring top prices in the event of future sale.

But there's even more satisfaction in knowing in just what particular respects one's doors excel—why they hold their shape and retain their finish long after ordinary doors have outlived their usefulness.

Here then, briefly are some facts about Morgan construction, touching only upon features which characterize them as different from ordinary doors.

Firm Foundation. As the core is, so is the door. The cores for Morgan Hardwood Doors are built up of glued sections of white pine, which experience has proved to be the best core material.



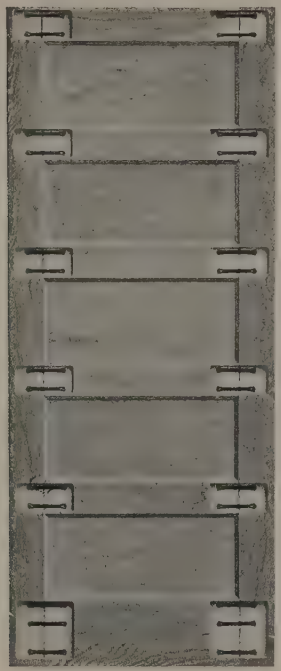
Several pages could be written about intricate machines especially designed to translate Morgan ideals into serviceable, economical practice —so fast and accurate as to amaze even experienced operators; or about successive generations of skilled craftsmen applying their ever-increasing dexterity to the constant betterment of Morgan products; or about the large proportion of Morgan designs universally approved as standard and accorded a place in the hall of the "classics."

As concerns appearance, the veneer is the whole door—that's all that can be seen. The Morgan method gives Doors that perfect, smooth finish which differentiates between doors built up to a merit standard and those that are built down to a price. Reason: Smooth finish depends on even contact with the core, and this contact is possible only with proper core and veneer treatment as used by Morgan—one-quarter inch thick for exterior doors and one-eighth inch thick for interior doors.

One-quarter Inch Veneer for Exterior Doors is a distinctive Morgan feature. The thick veneer, combined with the All-White-Pine Core, makes a combination that will withstand the ravages of the uneven temperatures of the inside of the house and outdoors.

The "Wedge Dowel" (Patented) insures the Morgan Door from coming apart on account of abundance of rivets in the frame. The skeletons, or frames, of Morgan Doors are glued and riveted together with many hardwood "wedge dowels"—not the ordinary dowels in common use, but specially constructed rivets, split at the ends to form wedges which expand in the sockets when driven home in powerful presses. This method is similar in effect to upsetting the end of a metal rivet to form a head; but it is internal instead of external. The glue, penetrating the pores, "welds" all the parts into a perfect unit. These dowels are manufactured under U. S. Patent No. 1060543.

Morgan Doors, built as they are with Morgan All White Pine Cores, riveted together with the Morgan Wedge Dowel, and covered with one-quarter inch veneers for exterior doors, and one-eighth inch veneers for interior doors, are the highest that can be obtained in Doorcraft.



This superior Wedge Dowel construction applies to our White Pine Doors as well.

When properly treated after they leave our warehouses, Morgan Doors are not only useful, but beautiful as well, showing all the graining that Nature alone can produce.

We therefore suggest that when selecting or specifying woodwork to be used, either in the home or other buildings, nothing but the very best be chosen. After careful analysis has been made we are certain our product will be used.

Morgan Standard Door Stickings

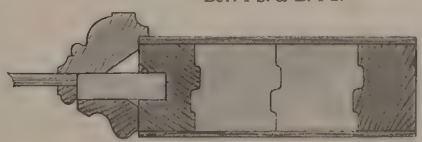
Cove and Bead
"C. & B."

Bevel
"Bev."

"Wedgewood"

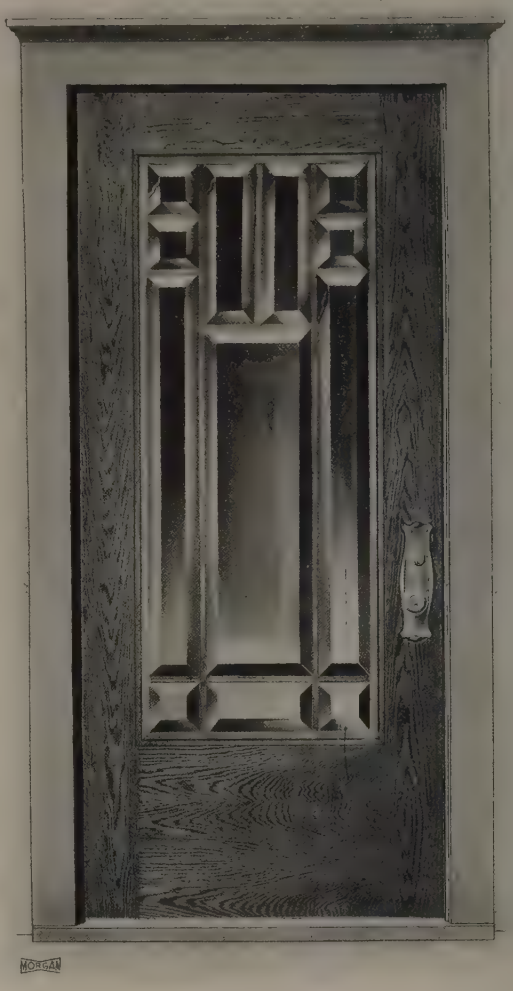
Bevel One Side and Bead One Side
"Bev. 1 S. & B. 1 S."

Flush Moulding One Side
Flush Moulding and Bead One Side
"F. M. 1 S. F. M. & B. 1 S."



Raised Moulding One Side
Flush Moulding and Bead One Side
"R. M. 1 S., F. M. & B. 1 S."

There is no added cost for "Morgan-Quality"



M-600

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Bevel Sticking, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6¼″ over-all; Bottom Rail 18″ face, 18¼″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

For corresponding design in White Pine, see M-650, page 254.
For French Door to correspond, see M-833, page 292.

M-601

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Bevel Sticking, Bevel Wood Bars.

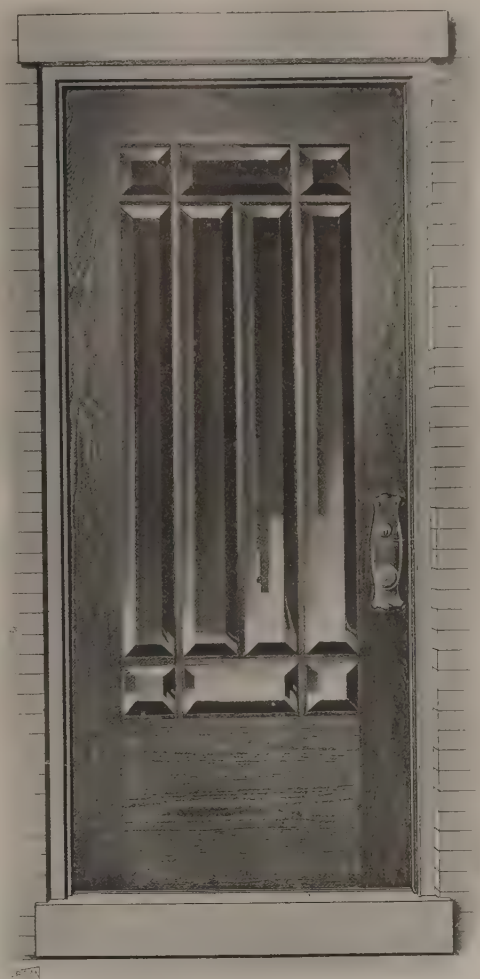
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6¼″ over-all; Bottom Rail 18″ face, 18¼″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

These Morgan Designs can be built in other woods and sizes.



M-602

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Bevel Sticking, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6¼″ over-all; Bottom Rail 18″ face, 18¼″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6 -8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

M-603

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Bevel Sticking, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6¼″ over-all; Bottom Rail 18″ face, 18¼″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

These Morgan Designs can be built in other woods and sizes.

M-604

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Bevel Sticking, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6¼″ over-all; Bottom Rail 18″ face, 18¼″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

M-605

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Bevel Sticking, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6¼″ over-all; Bottom Rail 18″ face, 18¼″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

These Morgan Designs can be built in other woods and sizes.

M-606

Plain Red Oak Illustrated

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Bevel Sticking, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6¼″ over-all; Bottom Rail 18″ face, 18¼″ over-all.

Carried in stock in the following woods and sizes.

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

For corresponding design in White Pine, see M-652, page 255.

M-607

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Bevel Sticking, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6¼″ over-all; Bottom Rail 18″ face, 18¼″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

For corresponding design in White Pine, see M-653, page 255.

These Morgan Designs can be built in other woods and sizes.

M-608

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Heavy Raised Egg and Dart Moulding Outside.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5⅞" face, 7⅜" over-all; Bottom Rail 17⅞" face, 19⅜" over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Plain Red Oak	Birch
2- 8 x 6- 8, 1¾"	3- 6 x 7- 0, 1¾"	2- 8 x 6- 8, 1¾"
2-10 x 6- 8, 1¾"	3- 0 x 7- 6, 1¾"	3- 0 x 6- 8, 1¾"
3- 0 x 6- 8, 1¾"	3- 0 x 7- 0, 2¼"	2- 8 x 7- 0, 1¾"
2-10 x 6-10, 1¾"	3- 2 x 7- 0, 2¼"	2-10 x 7- 0, 1¾"
2- 8 x 7- 0, 1¾"	3- 4 x 7- 0, 2¼"	3- 0 x 7- 0, 1¾"
2-10 x 7- 0, 1¾"	3- 6 x 7- 0, 2¼"	3- 6 x 7- 0, 1¾"
3- 0 x 7- 0, 1¾"		

For corresponding design in White Pine, see M-655, page 256.

M-609

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Bevel Sticking, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6" face, 6¼" over-all; Bottom Rail 18" face, 18¼" over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾"	2- 8 x 6- 8, 1¾"
3- 0 x 6- 8, 1¾"	3- 0 x 6- 8, 1¾"
2-10 x 6-10, 1¾"	2-10 x 6-10, 1¾"
2-10 x 7- 0, 1¾"	2-10 x 7- 0, 1¾"
3- 0 x 7- 0, 1¾"	3- 0 x 7- 0, 1¾"
3- 6 x 7- 0, 1¾"	3- 6 x 7- 0, 1¾"

These Morgan Designs can be built in other woods and sizes.

M-610

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Bevel Sticking, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6¼″ over-all; Bottom Rail 18″ face, 18¼″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

M-611

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Heavy Plain Raised Moulding Outside.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5⅞″ face, 7⅜″ over-all; Bottom Rail 17⅞″ face, 19⅜″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	3- 6 x 7- 0, 1¾″	2- 8 x 6- 8, 1¾″
2-10 x 6- 8, 1¾″	3- 0 x 7- 6, 1¾″	3- 0 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 7- 0, 2¼″	2- 8 x 7- 0, 1¾″
2-10 x 6-10, 1¾″	3- 2 x 7- 0, 2¼″	2-10 x 7- 0, 1¾″
2- 8 x 7- 0, 1¾″	3- 4 x 7- 0, 2¼″	3- 0 x 7- 0, 1¾″
2-10 x 7- 0, 1¾″	3- 6 x 7- 0, 2¼″	3- 6 x 7- 0, 1¾″
3- 0 x 7- 0 1¾″		

These Morgan Designs can be built in other woods and sizes.

M-612

Plain Red Oak Illustrated

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Bevel Sticking, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6¼″ over-all; Bottom Rail 18″ face, 18¼″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

M-613

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Bevel Sticking, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6¼″ over-all; Bottom Rail 18″ face, 18¼″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

These Morgan Designs can be built in other woods and sizes.

M-614

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5⅞″ face, 6⅞″ over-all; Bottom Rail 12″ face, 13″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

M-618

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Plain Flush Moulding, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5⅞″ face, 6⅞″ over-all; Bottom Rail 12″ face, 13″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

These Morgan Designs can be built in other woods and sizes.

M-619

Plain Red Oak Illustrated

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Heavy Plain Raised Moulding Outside.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5⅞″ face, 7⅜″ over-all; Bottom Rail 12″ face, 13½″ over-all, 33⅜″ to top of Lock Rail.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

M-620

Plain Red Oak Illustrated

Veneers ¼ inch thick.

Core—"Morgan"All White Pine Laminated.

Trim—Heavy Raised Egg and Dart Moulding Outside.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5⅞″ face, 7⅜″ over-all; Bottom Rail 12″ face, 13½″ over-all, 33⅜″ to top of Lock Rail.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

For corresponding design in White Pine, see M-658, page 258.

These Morgan Designs can be built in other woods and sizes.

M-621

Plain Red Oak Illustrated

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Heavy Raised Egg and Dart Moulding Outside.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5⅞″ face, 7⅜″ over-all; Bottom Rail 12″ face, 13½″ over-all, 33⅜″ to top of Lock Rail.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

M-622

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Heavy Raised Egg and Dart Moulding Outside.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5⅞″ face, 7⅜″ over-all; Bottom Rail 17⅞″ face, 19⅜″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

These Morgan Designs can be built in other woods and sizes.

M-625

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Bevel Sticking, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5¼″ face, 5½″ over-all; Bottom Rail 11¾″ face, 12″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	

For corresponding design in White Pine, see M-656, page 257.

M-626

Birch Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Bevel Sticking.

Glazing—L'Art Noveau Metal Bars as shown or Genuine Polished Plate—Plain or Beveled—or Double Strength.

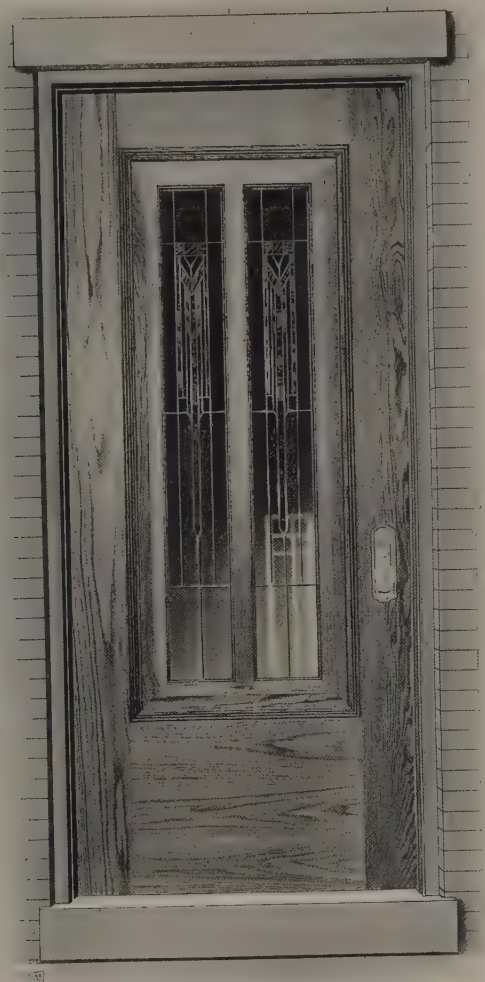
Layout—Stiles and Top Rail 5¼″ face, 5½″ over-all; Bottom Rail 11¾″ face, 12″ over-all.

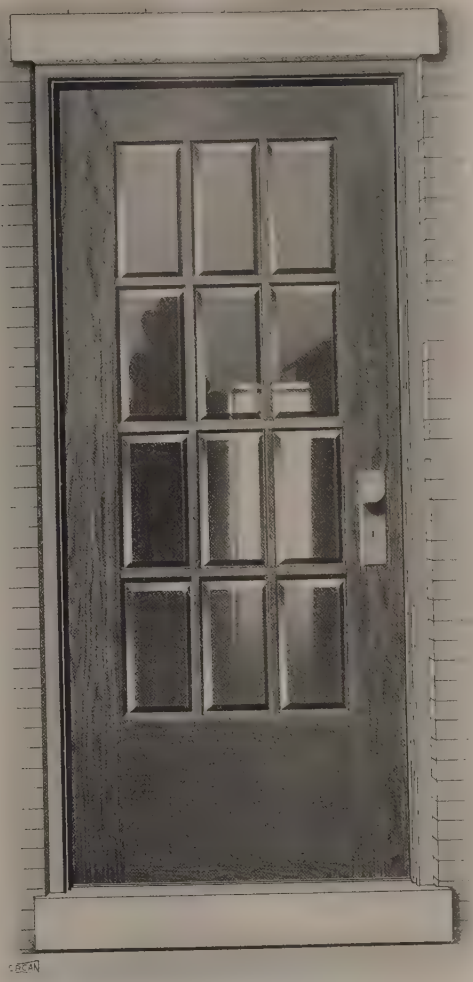
Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	

For corresponding design in White Pine, see M-657, page 257.

These Morgan Designs can be built in other woods and sizes.





M-627

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Heavy Plain Flush Moulding and extra frame for glass.

Glazing—Art Glass as shown set in Metal Bars or Genuine Polished Plate—Plain or Beveled—or Double Strength.

Layout—Stiles and Top Rail 5⅛″ face, 7⅜″ over-all; Bottom Rail 17⅞″ face, 19⅜″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

M-628

Plain Red Oak Illustrated.

Veneers ¼ inch thick.

Core—"Morgan" All White Pine Laminated.

Trim—Bevel Sticking. Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 6″ face, 6¼″ over-all; Bottom Rail 18″ face, 18¼″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

These Morgan Designs can be built in other woods and sizes.

M-641½

Wood—White Pine.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all;
Bottom Rail 8½″ face, 9″ over-all.

This Design should be at least three feet wide and not less than 1¾″ thick, see entrance design M-50½, page 85.

This Morgan Design can be built in all sizes.

M-644

Wood—White Pine.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 4″ face, 4½″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2-8 x 6-8, 1¾″
3-0 x 6-8, 1¾″
3-0 x 7-0, 1¾″

M-645

Wood—White Pine.

Trim—Plain Flush Moulding Outside; Solid Stuck, Cove and Bead Inside.

Layout—Stiles and Top Rail 4″ face, 5″ over-all; Bottom Rail 8½″ face, 9½″ over-all.

Carried in stock in the following sizes:

2-8 x 6-8, 1¾″
3-0 x 6-8, 1¾″
3-0 x 7-0, 1¾″

These Morgan Designs can be built in all sizes.

M-650

Wood—White Pine.

Trim—Bevel Sticking, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5¼″ face, 5½″ over-all; Bottom Rail 19¼″ face, 19½″ over-all.

Carried in stock in the following sizes:

2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
3- 0 x 7- 0, 1⅜″

2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

For corresponding design in Hardwood, see M-600, page 240.

M-651

Wood—White Pine.

Trim—Bevel Sticking, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

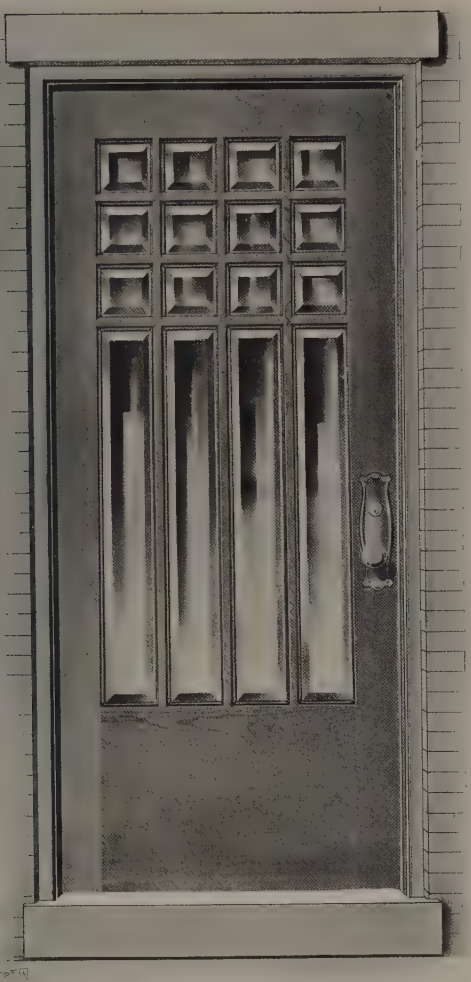
Layout—Stiles and Top Rail 5¼″ face, 5½″ over-all; Bottom Rail 19¼″ face, 19½″ over-all.

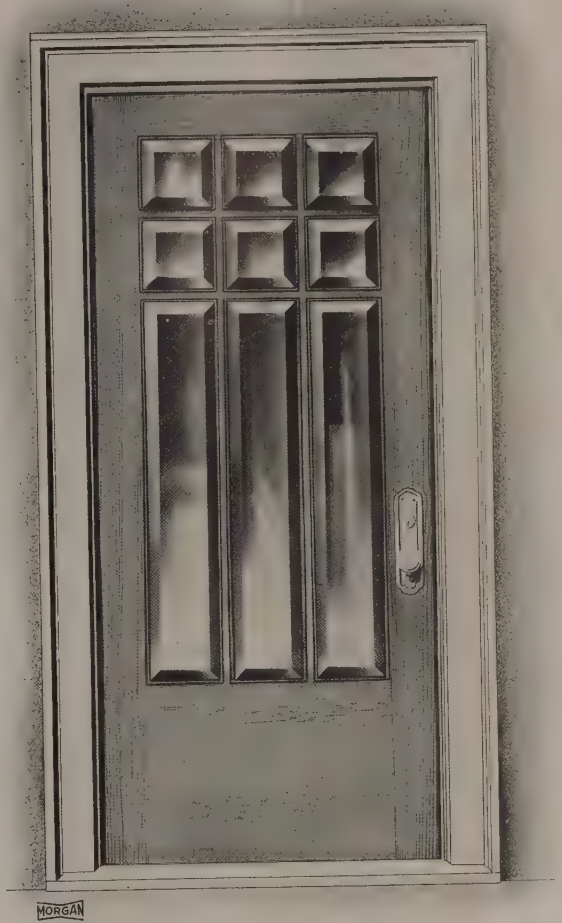
Carried in stock in the following sizes:

2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
3- 0 x 7- 0, 1⅜″

2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

These Morgan Designs can be built in other sizes.





M-652

Wood—White Pine.

Trim—Bevel Sticking, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5¼″ face, 5½″ over-all; Bottom Rail 19¼″ face, 19½″ over-all.

Carried in stock in the following sizes:

2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
3- 0 x 7- 0, 1⅜″

2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

For corresponding design in Hardwood, see M-606, page 243.

M-653

Wood—White Pine.

Trim—Bevel Sticking, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5¼″ face, 5½″ over-all; Bottom Rail 19¼″ face, 19½″ over-all.

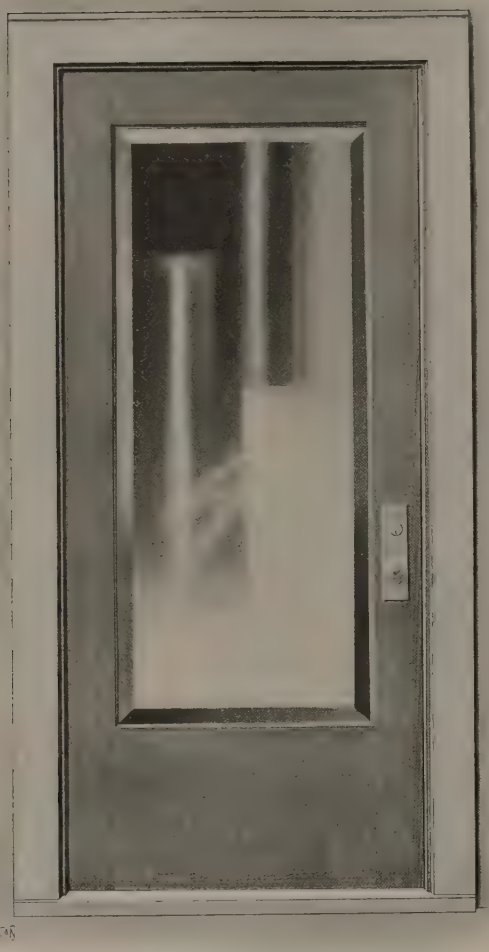
Carried in stock in the following sizes:

2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
3- 0 x 7- 0, 1⅜″

2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

For corresponding design in Hardwood, see M-607, page 243.

These Morgan Designs can be built in other sizes.



M-654

Wood—White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 19″ face, 19½″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″	2- 8 x 6- 8, 1¾″
2- 8 x 6- 8, 1⅜″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1⅜″	2-10 x 6-10, 1¾″
2- 8 x 7- 0, 1⅜″	2- 8 x 7- 0, 1¾″
3- 0 x 7- 0, 1⅜″	2-10 x 7- 0, 1¾″
	3- 0 x 7- 0, 1¾″

M-655

Wood—White Pine.

Trim—Heavy Raised Egg and Dart Moulding Outside.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

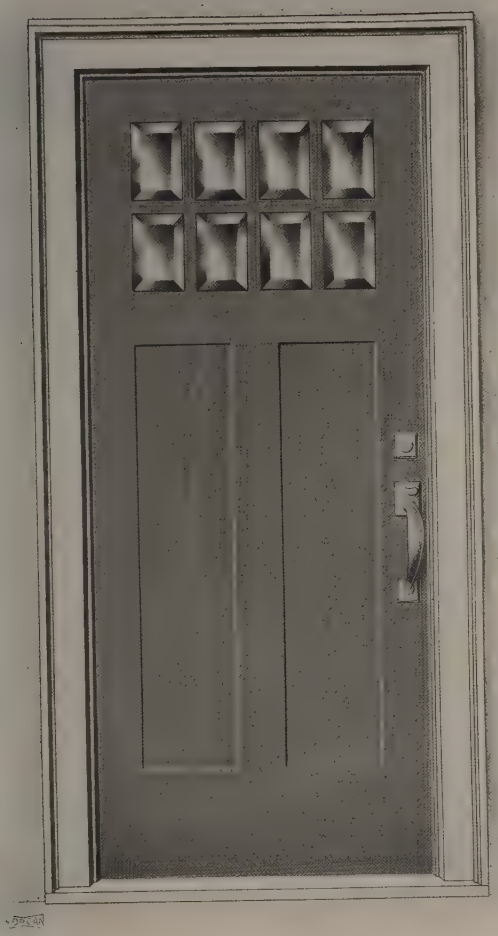
Layout—Stiles and Top Rail 5⅞″ face, 7⅜″ over-all; Bottom Rail 17⅞″ face, 19⅜″ over-all.

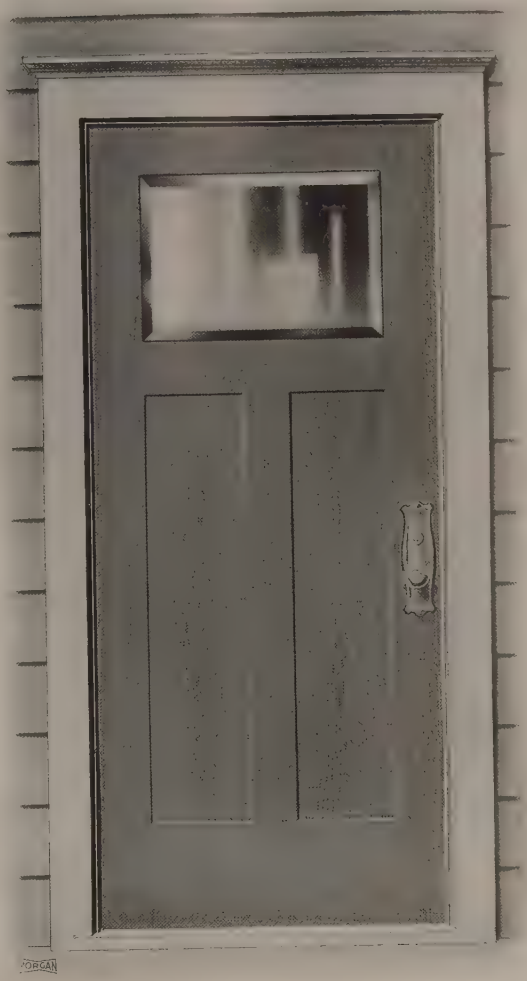
Carried in stock in the following sizes:

2- 8 x 6- 8, 1⅜″	2-10 x 6-10, 1¾″
2- 8 x 6- 8, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 6- 8, 1¾″	3- 0 x 7- 0, 1¾″

For corresponding design in Hardwood, see M-608, page 244.

These Morgan Designs can be built in other sizes.





M-656

Wood—White Pine.

Trim—Bevel Sticking, Bevel Wood Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stile and Top Rail 5¼″ face, 5½″ over-all. Bottom Rail 11¾″ face, 12″ over-all.

Carried in stock in the following sizes:

2-8 x 6-8, 1⅜″	2-10 x 6-10, 1¾″
2-8 x 6-8, 1¾″	2-10 x 7- 0, 1¾″
3-0 x 6-8, 1¾″	3- 0 x 7- 0, 1¾″

For corresponding design in Hardwood, see M-625, page 250.

M-657

Wood—White Pine.

Trim—Bevel Sticking.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stile and Top Rail 5¼″ face, 5½″ over-all; Bottom Rail 11¾″ face, 12″ over-all.

Carried in stock in the following sizes:

2-8 x 6-8, 1⅜″	2-10 x 6-10, 1¾″
2-8 x 6-8, 1¾″	2-10 x 7- 0, 1¾″
3-0 x 6-8, 1¾″	3- 0 x 7- 0, 1¾″

For corresponding design in Hardwood, see M-626, page 250.

These Morgan Designs can be built in other sizes.

M-658

Wood—White Pine.

Trim—Heavy Raised Egg and Dart Moulding Outside.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5⅞″ face, 7⅜″ over-all; Bottom Rail 12″ face, 13½″ over-all.

Carried in stock in the following sizes:

2-8 x 6-8, 1¾″	2-10 x 6-10, 1¾″
2-8 x 6-8, 1¾″	2-10 x 7- 0, 1¾″
3-0 x 6-8, 1¾″	3- 0 x 7- 0, 1¾″

M-659

Wood—White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

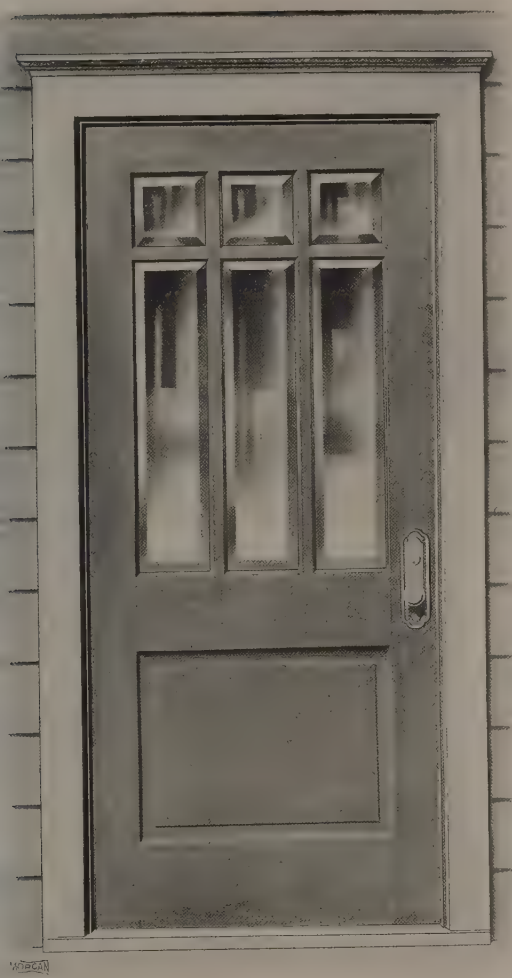
Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2- 8 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
3- 0 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
2- 8 x 6- 8, 1¾″	3- 0 x 7- 0, 1¾″

For corresponding design in Hardwood, see M-620, page 248.

These Morgan Designs can be built in other sizes.



M-660

Wood—White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
3- 0 x 7- 0, 1⅜″
2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

M-661

Wood—White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Plain Plate as shown or Bevel Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
3- 0 x 7- 0, 1⅜″
2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

These Morgan Designs can be built in other sizes.

M-662

Wood—White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
2- 8 x 7- 0, 1⅜″
3- 0 x 7- 0, 1⅜″
2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2- 8 x 7- 0, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

M-663

Wood—White Pine.

Trim—Solid Stuck, Cove and Bead.

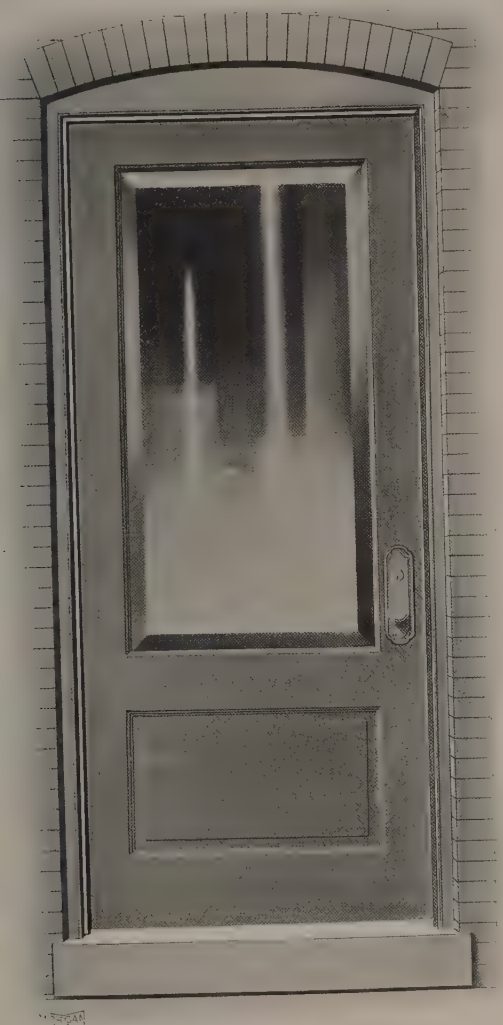
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 19″ face, 19½″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
2- 8 x 7- 0, 1⅜″
3- 0 x 7- 0, 1⅜″
2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2- 8 x 7- 0, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

These Morgan Designs can be built in other sizes



M-664

Wood—White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
2- 8 x 7- 0, 1⅜″
3- 0 x 7- 0, 1⅜″
2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2- 8 x 7- 0, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

M-666

Wood—White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4⅜″ face, 4⅞″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
2- 8 x 7- 0, 1⅜″
3- 0 x 7- 0, 1⅜″
2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

These Morgan Designs can be built in other sizes.

M-667

Wood—White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4⅜″ face, 4⅞″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
2- 8 x 7- 0, 1⅜″
3- 0 x 7- 0, 1⅜″
2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

M-669

Wood—White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4⅜″ face, 4⅞″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
2- 8 x 7- 0, 1⅜″
3- 0 x 7- 0, 1⅜″
2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

These Morgan Designs can be built in other sizes.

M-670

Wood—White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4⅜" face, 4⅞" over-all; Bottom Rail 8½" face, 9" over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜"	2- 8 x 6- 8, 1¾"
2- 6 x 6- 8, 1⅜"	3- 0 x 6- 8, 1¾"
2- 8 x 6- 8, 1⅜"	2-10 x 6-10, 1¾"
2-10 x 6-10, 1⅜"	2- 8 x 7- 0, 1¾"
2- 8 x 7- 0, 1⅜"	2-10 x 7- 0, 1¾"
3- 0 x 7- 0, 1⅜"	3- 0 x 7- 0, 1¾"

M-671

Wood—White Pine.

Trim—Solid Stuck. Cove and Bead.

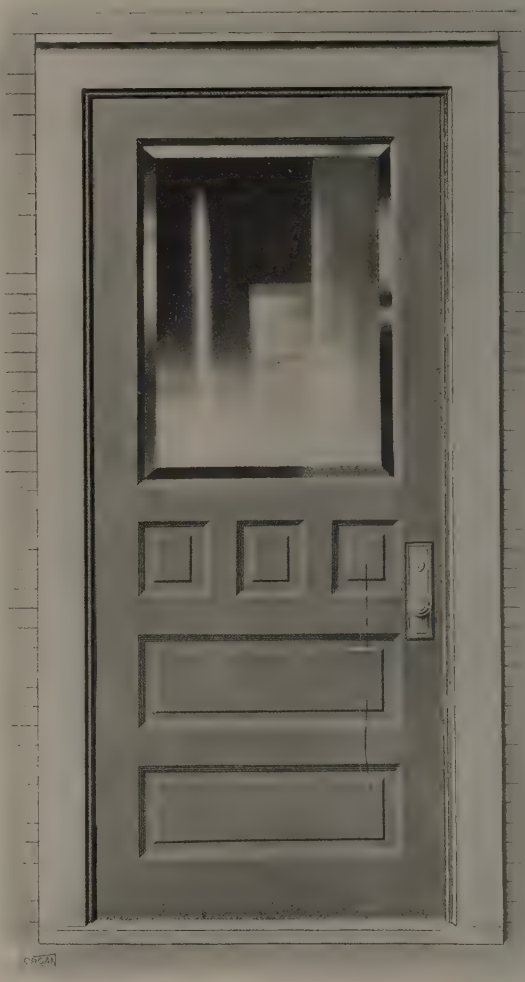
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4⅜" face, 4⅞" over-all; Bottom Rail 8½" face, 9" over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜"	2- 8 x 6- 8, 1¾"
2- 6 x 6- 8, 1⅜"	3- 0 x 6- 8, 1¾"
2- 8 x 6- 8, 1⅜"	2-10 x 6-10, 1¾"
2-10 x 6-10, 1⅜"	2- 8 x 7- 0, 1¾"
2- 8 x 7- 0, 1⅜"	2-10 x 7- 0, 1¾"
3- 0 x 7- 0, 1⅜"	3- 0 x 7- 0, 1¾"

These Morgan Designs can be built in other sizes



M-672

Wood—White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
3- 0 x 7- 0, 1⅜″

M-673

Wood—White Pine.

Trim—Solid Stuck, Cove and Bead.

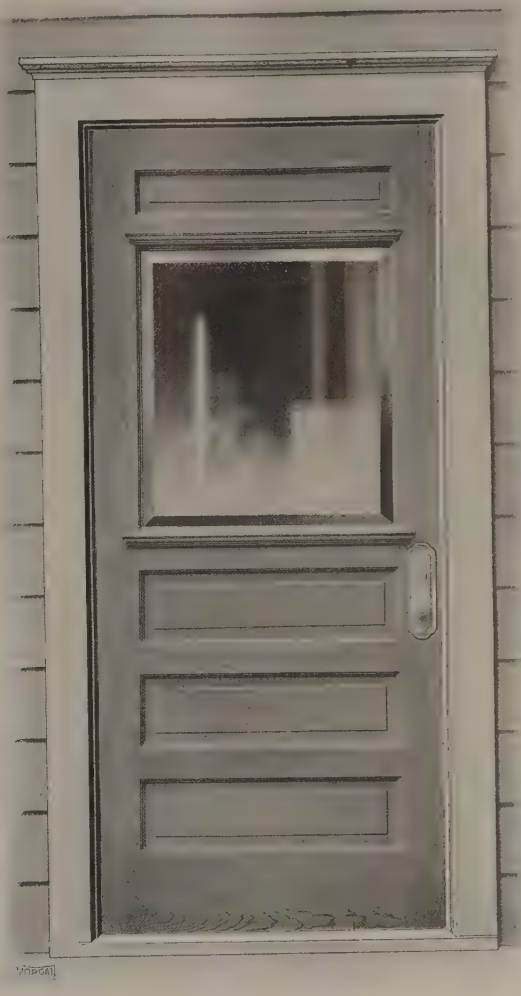
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4⅜″ face, 4⅞″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
3- 0 x 7- 0, 1⅜″

These Morgan Designs can be built in other sizes.



M-674

Wood—White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4⅜″ face, 4⅞″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″	2- 6 x 6- 8, 1¾″
2- 6 x 6- 8, 1⅜″	2- 8 x 6- 8, 1¾″
2- 8 x 6- 8, 1⅜″	2-10 x 6- 8, 1¾″
2-10 x 6-10, 1⅜″	3- 0 x 6- 8, 1¾″
2- 8 x 7- 0, 1⅜″	2-10 x 6-10, 1¾″
3- 0 x 7- 0, 1⅜″	2- 8 x 7- 0, 1¾″
	2-10 x 7- 0, 1¾″
	3- 0 x 7- 0, 1¾″

M-675½

Wood—White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4⅜″ face, 4⅞″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″	2- 6 x 6- 8, 1¾″
2- 6 x 6- 8, 1⅜″	2- 8 x 6- 8, 1¾″
2- 8 x 6- 8, 1⅜″	2-10 x 6- 8, 1¾″
2-10 x 6-10, 1⅜″	3- 0 x 6- 8, 1¾″
2- 8 x 7- 0, 1⅜″	2-10 x 6-10, 1¾″
3- 0 x 7- 0, 1⅜″	2- 8 x 7- 0, 1¾″
	2-10 x 7- 0, 1¾″
	3- 0 x 7- 0, 1¾″

These Morgan Designs can be built in other sizes.

M-677

Wood—White Pine.

Trim—Heavy Raised Mould outside, Flush Mould inside.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4⅞″ face, 6⅜″ over-all; Bottom Rail 9″ face, 10½″ over-all.

Carried in stock in the following sizes:

2- 8 x 6- 8, 1⅜″

2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
3- 0 x 7- 0, 1¾″

M-681

Wood—White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 6 x 6- 8, 1⅜″
2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″

2- 8 x 7- 0, 1⅜″
3- 0 x 7- 0, 1⅜″

2- 8 x 6- 8, 1¾″
3- 0 x 7- 0, 1¾″

These Morgan Designs can be built in other sizes.

M-681½

Wood—White Pine.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 6 x 6- 8, 1⅜″
2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
2- 8 x 7- 0, 1⅜″
3- 0 x 7- 0, 1⅜″
2- 8 x 6- 8, 1¾″
3- 0 x 7- 0, 1¾″

M-682

Wood—White Pine.

Trim—Bevel Sticking, Bevel Wood Bars.

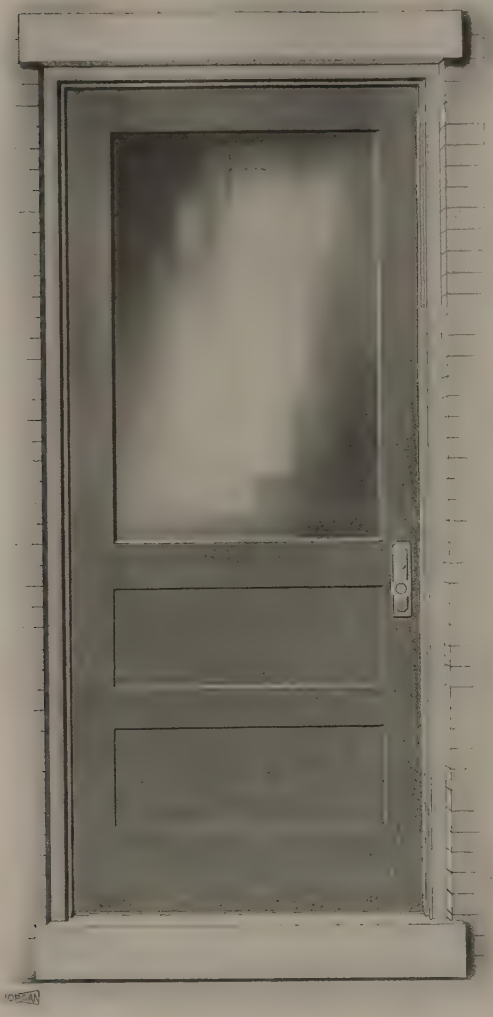
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

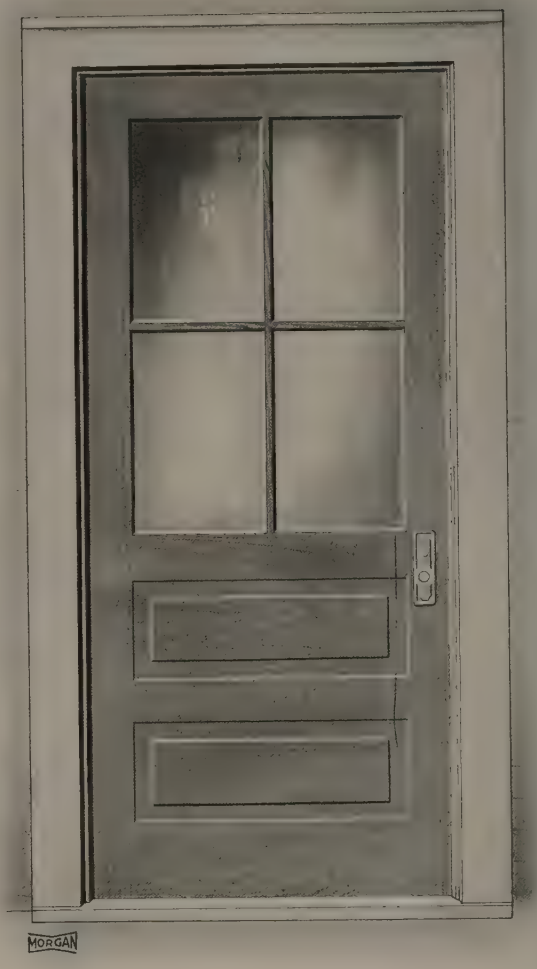
Layout—Stiles and Top Rail 5¼″ face, 5½″ over-all; Bottom Rail 19¼″ face, 19½″ over-all.

Carried in stock in the following sizes:

2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
3- 0 x 7- 0, 1⅜″
2- 8 x 6- 8, 1¾″
3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

These Morgan Designs can be built in other sizes.





M-683

Wood—Softwood for Exterior.

Trim—Stock.

Glazing—Double Strength as shown or Bevel Plate or Plain Plate.

Layout—Standard.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 8 x 6- 6, 1⅜″
2- 4 x 6- 8, 1⅜″
2- 6 x 6- 8, 1⅜″
2- 8 x 6- 8, 1⅜″
2- 6 x 7- 0, 1⅜″
2- 8 x 7- 0, 1⅜″
2-10 x 7- 0, 1⅜″
3- 0 x 7- 0, 1⅜″

M-683½

Wood—Softwood for Exterior.

Trim—Stock.

Glazing—Double Strength as shown or Bevel Plate or Plain Plate.

Layout—Standard.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 8 x 6- 6, 1⅜″
2- 4 x 6- 8, 1⅜″
2- 6 x 6- 8, 1⅜″
2- 6 x 7- 0, 1⅜″
2- 8 x 7- 0, 1⅜″
2-10 x 7- 0, 1⅜″
3- 0 x 7- 0, 1⅜″
2- 8 x 6- 8, 1¾″
3- 0 x 7- 0, 1¾″

These Morgan Designs can be built in other sizes.

M-684

Wood—Softwood for Exterior.

Trim—Stock.

Glazing—Double Strength as shown or Bevel Plate or Plain Plate.

Layout—Standard.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 6 x 6- 8, 1⅜″
2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
2- 8 x 7- 0, 1⅜″
3- 0 x 7- 0, 1⅜″

M-684½

Wood—Softwood for Exterior.

Trim—Stock.

Glazing—Double Strength as shown or Bevel Plate or Plain Plate.

Layout—Standard.

Carried in stock in the following sizes:

2- 6 x 6- 6, 1⅜″
2- 6 x 6- 8, 1⅜″
2- 8 x 6- 8, 1⅜″
2-10 x 6-10, 1⅜″
3- 0 x 7- 0, 1⅜″

These Morgan Designs can be built in other sizes.

M-700

Birch Illustrated.

Veneers ⅛ inch thick.
Core—"Morgan" All White Pine Laminated.
Panels—Three Ply.
Trim—Solid Stuck, Cove and Bead.
Layout—Stiles and Top Rail 4⅜" face, 4⅞" over-all; Bottom Rail 8½" face, 9" over-all.

Carried in stock in the following woods and sizes:

Gum and Birch

2-0 x 6-0, 1⅜"	2-0 x 7-0, 1⅜"
2-0 x 6-6, 1⅜"	2-4 x 7-0, 1⅜"
2-4 x 6-6, 1⅜"	2-6 x 7-0, 1⅜"
2-6 x 6-6, 1⅜"	2-8 x 7-0, 1⅜"
2-0 x 6-8, 1⅜"	3-0 x 7-0, 1⅜"
2-2 x 6-8, 1⅜"	
2-4 x 6-8, 1⅜"	2-8 x 6-8, 1¾"
2-6 x 6-8, 1⅜"	3-0 x 6-8, 1¾"
2-8 x 6-8, 1⅜"	2-6 x 7-0, 1¾"
2-10 x 6-8, 1⅜"	2-8 x 7-0, 1¾"
	3-0 x 7-0, 1¾"

For corresponding design in Softwood, see M-800, pages 282 and 283.

M-700

Plain Red Oak Illustrated

Veneers ⅛ inch thick.
Core—"Morgan" All White Pine Laminated.
Panels—Three Ply.
Trim—Solid Stuck, Cove and Bead.
Layout—Stiles and Top Rail 4⅜" face, 4⅞" over-all; Bottom Rail 8½" face, 9" over-all.

Carried in stock in the following sizes:

Plain Red Oak

2-0 x 6-0, 1⅜"	2-0 x 7-0, 1⅜"
2-0 x 6-6, 1⅜"	2-4 x 7-0, 1⅜"
2-4 x 6-6, 1⅜"	2-6 x 7-0, 1⅜"
2-6 x 6-6, 1⅜"	2-8 x 7-0, 1⅜"
2-0 x 6-8, 1⅜"	3-0 x 7-0, 1⅜"
2-2 x 6-8, 1⅜"	
2-4 x 6-8, 1⅜"	2-8 x 6-8, 1¾"
2-6 x 6-8, 1⅜"	3-0 x 6-8, 1¾"
2-8 x 6-8, 1⅜"	2-6 x 7-0, 1¾"
2-10 x 6-8, 1⅜"	2-8 x 7-0, 1¾"
	3-0 x 7-0, 1¾"

For corresponding design in Softwood, see M-800, pages 282 and 283.

This Morgan Design can be built in other woods and sizes.

M-701

Plain Red Oak Illustrated

Veneers ⅛ inch thick.

Core—"Morgan" All White Pine Laminated.

Panels—Three Ply.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4⅜" face, 4⅞" over-all; Bottom Rail 8½" face, 9" over all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6-8, 1¾"	2- 8 x 6-8, 1¾"
2- 8 x 7-0, 1¾"	2- 8 x 7-0, 1¾"
2-10 x 7-0, 1¾"	2-10 x 7-0, 1¾"
3- 0 x 7-0, 1¾"	3- 0 x 7-0, 1¾"

M-702

Plain Red Oak Illustrated.

Veneers ⅛ inch thick.

Core—"Morgan" All White Pine Laminated.

Panels—Three Ply.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 4⅜" face, 4⅞" over-all; Bottom Rail 8½" face, 9" over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2-6 x 6-6, 1¾"	2-6 x 6-6, 1¾"
2-0 x 6-8, 1¾"	2-0 x 6-8, 1¾"
2-4 x 6-8, 1¾"	2-4 x 6-8, 1¾"
2-6 x 6-8, 1¾"	2-6 x 6-8, 1¾"
2-8 x 6-8, 1¾"	2-8 x 6-8, 1¾"
2-6 x 7-0, 1¾"	3-0 x 7-0, 1¾"
2-8 x 7-0, 1¾"	
3-0 x 7-0, 1¾"	

For corresponding design in Softwood, see M-802, page 283.

These Morgan Designs can be built in other woods and sizes.

M-702¾

Birch Illustrated.

Veneers ⅛ inch thick.

Core—"Morgan" All White Pine Laminated.

Panels—Three Ply.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail, 4⅜" face, 4⅞" over-all; Bottom Rail 8½" face, 9" over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1⅜"	2- 8 x 6- 8, 1⅜"
3- 0 x 7- 0, 1¾"	3- 0 x 7- 0, 1¾"

M-703

Birch Illustrated

Veneers ⅛ inch thick.

Core—"Morgan" All White Pine Laminated.

Panels—Three Ply.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 5" face, 5½" over-all; Bottom Rail 11½" face, 12" over-all.

Carried in stock in the following woods and sizes:

Birch and Gum

2- 0 x 6-0, 1¾"	2-10 x 6-8, 1¾"
2- 6 x 6-6, 1¾"	2- 0 x 7-0, 1¾"
2- 0 x 6-8, 1¾"	2- 4 x 7-0, 1¾"
2- 2 x 6-8, 1¾"	2- 6 x 7-0, 1¾"
2- 4 x 6-8, 1¾"	2- 8 x 7-0, 1¾"
2- 6 x 6-8, 1¾"	2-10 x 7-0, 1¾"
2- 8 x 6-8, 1¾"	3- 0 x 7-0, 1¾"

These Morgan Designs can be built in other woods and sizes.

M-703

Plain Red Oak Illustrated

Veneers 1/8 inch thick.

Core—"Morgan" All White Pine Laminated.

Panels—Three Ply.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 11½″ face, 12″ over-all.

Carried in stock in the following sizes:

Plain Red Oak	
2- 0 x 6-0, 1¾″	2- 0 x 7-0, 1¾″
2- 6 x 6-6, 1¾″	2- 4 x 7-0, 1¾″
2- 0 x 6-8, 1¾″	2- 6 x 7-0, 1¾″
2- 4 x 6-8, 1¾″	2- 8 x 7-0, 1¾″
2- 6 x 6-8, 1¾″	2-10 x 7-0, 1¾″
2- 8 x 6-8, 1¾″	3- 0 x 7-0, 1¾″
2-10 x 6-8, 1¾″	

M-704

Birch Illustrated.

Veneers 1/8 inch thick.

Core—"Morgan" All White Pine Laminated.

Panels—Three Ply.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 11½″ face, 12″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6-8, 1¾″	2- 8 x 6-8, 1¾″
2- 8 x 7-0, 1¾″	2- 8 x 7-0, 1¾″
2-10 x 7-0, 1¾″	2-10 x 7-0, 1¾″
3- 0 x 7-0, 1¾″	3- 0 x 7-0, 1¾″

These Morgan Designs can be built in other woods and sizes.

M-705

Birch Illustrated.

Veneers ⅛ inch thick.
Core—"Morgan" All White Pine Laminated.
Panels—Three Ply.
Trim—Solid Stuck, Cove and Bead.
Layout—Stiles and Top Rail 5″ face, 5½″ over-all;
Bottom Rail 11½″ face, 12″ over-all.

Carried in stock in the following woods and sizes:

Birch and Gum

2-0 x 6-6, 1⅜″	2- 0 x 7-0, 1⅜″
2-4 x 6-6, 1⅜″	2- 4 x 7-0, 1⅜″
2-6 x 6-6, 1⅜″	2- 6 x 7-0, 1⅜″
2-0 x 6-8, 1⅜″	2- 8 x 7-0, 1⅜″
2-2 x 6-8, 1⅜″	2-10 x 7-0, 1⅜″
2-4 x 6-8, 1⅜″	3- 0 x 7-0, 1⅜″
2-8 x 6-8, 1⅜″	
2- 8 x 6-8, 1¾″	
2- 6 x 7-0, 1¾″	
2- 8 x 7-0, 1¾″	
2-10 x 7-0, 1¾″	
3- 0 x 7-0, 1¾″	

For corresponding design in Softwood, see M-805, page 284.

M-705

Plain Red Oak Illustrated.

Veneers ⅛ inch thick.
Core—"Morgan" All White Pine Laminated.
Panels—Three Ply.
Trim—Solid Stuck, Cove and Bead.
Layout—Stiles and Top Rail 5″ face, 5½″ over-all;
Bottom Rail 11½″ face, 12″ over-all.

Carried in stock in the following sizes:

Plain Red Oak

2-6 x 6-6, 1⅜″	2-0 x 7-0, 1⅜″
2-0 x 6-8, 1⅜″	2-4 x 7-0, 1⅜″
2-2 x 6-8, 1⅜″	2-6 x 7-0, 1⅜″
2-4 x 6-8, 1⅜″	2-8 x 7-0, 1⅜″
2-6 x 6-8, 1⅜″	3-0 x 7-0, 1⅜″
2-8 x 6-8, 1⅜″	
2- 8 x 6-8, 1¾″	
2- 6 x 7-0, 1¾″	
2- 8 x 7-0, 1¾″	
2-10 x 7-0, 1¾″	
3- 0 x 7-0, 1¾″	

For corresponding design in Softwood, see M-805, page 284.

These Morgan Designs can be built in other woods and sizes

M-706

Plain Red Oak Illustrated.

Veneers ⅛ inch thick.

Core—"Morgan" All White Pine Laminated.

Panels—Three Ply.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5″ face, 5½″ over-all; Bottom Rail 11½″ face, 12″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6- 8, 1¾″	2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
2-10 x 7- 0, 1¾″	2-10 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″

M-707

Birch Illustrated

Veneers ⅛ inch thick.

Core—"Morgan" All White Pine Laminated.

Panels—Three Ply.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 4⅜″ face, 4⅞″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2-6 x 6-6, 1⅜″	2-6 x 6-6, 1⅜″
2-0 x 6-8, 1⅜″	2-0 x 6-8, 1⅜″
2-4 x 6-8, 1⅜″	2-4 x 6-8, 1⅜″
2-6 x 6-8, 1⅜″	2-6 x 6-8, 1⅜″
2-8 x 6-8, 1⅜″	2-8 x 6-8, 1⅜″

These Morgan Designs can be built in other woods and sizes.

M-708

Birch Illustrated.

Veneers ⅛ inch thick.

Core—"Morgan" All White Pine Laminated.

Panel—Three Ply.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 4⅜″ face, 4⅞″ over-all; Bottom Rail 11½″ face, 12″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2-6 x 6-6, 1⅜″	2-6 x 6-6, 1⅜″
2-0 x 6-8, 1⅜″	2-0 x 6-8, 1⅜″
2-4 x 6-8, 1⅜″	2-4 x 6-8, 1⅜″
2-6 x 6 8, 1⅜″	2-6 x 6-8, 1⅜″
2-8 x 6-8, 1⅜″	2-8 x 6-8, 1⅜″
2-0 x 7-0, 1⅜″	2-0 x 7-0, 1⅜″
2-4 x 7-0, 1⅜″	2-4 x 7-0, 1⅜″
2-6 x 7-0, 1⅜″	2-6 x 7-0, 1⅜″
2-8 x 7-0, 1⅜″	2-8 x 7-0, 1⅜″
2-8 x 6-8, 1¾″	2-8 x 6-8, 1¾″
2-8 x 7-0, 1¾″	3-0 x 7-0, 1¾″
3-0 x 7-0, 1¾″	

M-709

Birch Illustrated

Veneers ⅛ inch thick.

Core—"Morgan" All White Pine Laminated.

Panel—Three Ply.

Trim—Solid Stuck, Cove and Bead.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4⅜″ face, 4⅞″ over-all; Bottom Rail 11½″ face, 12″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2- 8 x 6-8, 1¾″	2- 8 x 6-8, 1¾″
2-10 x 7-0, 1¾″	2-10 x 7-0, 1¾″
3- 0 x 7-0, 1¾″	3- 0 x 7-0, 1¾″

These Morgan Designs can be built in other woods and sizes.

M-710

Birch Illustrated.

Veneers 1/8 inch thick.

Core—"Morgan" All White Pine Laminated.

Panel—Three Ply.

Trim—Solid Stuck, Bevel.

Layout—Stiles and Top Rail 5¼" face, 5½" over-all; Bottom Rail 11¾" face, 12" over-all.

Carried in stock in the following sizes:

Birch

2-6 x 6-6, 1⅜"	2-0 x 7-0, 1⅜"
2-0 x 6-8, 1⅜"	2-4 x 7-0, 1⅜"
2-4 x 6-8, 1⅜"	2-6 x 7-0, 1⅜"
2-6 x 6-8, 1⅜"	2-8 x 7-0, 1⅜"
2-8 x 6-8, 1⅜"	3-0 x 7-0, 1⅜"

3-0 x 7-0, 1¾"

For corresponding design in Softwood, see M-810, page 284.

M-710

Plain Red Oak Illustrated.

Veneers 1/8 inch thick

Core—"Morgan" All White Pine Laminated.

Panel—Three Ply.

Trim—Solid Stuck, Bevel.

Layout—Stiles and Top Rail 5¼" face, 5½" over-all; Bottom Rail 11¾" face, 12" over-all.

Carried in stock in the following sizes:

Plain Red Oak

2-6 x 6-6, 1⅜"	2-0 x 7-0, 1⅜"
2-0 x 6-8, 1⅜"	2-4 x 7-0, 1⅜"
2-4 x 6-8, 1⅜"	2-6 x 7-0, 1⅜"
2-6 x 6-8, 1⅜"	2-8 x 7-0, 1⅜"
2-8 x 6-8, 1⅜"	3-0 x 7-0, 1⅜"

3-0 x 7-0, 1¾"

For corresponding design in Softwood, see M-810, page 284.

This Morgan Design can be built in other woods and sizes

M-711

Birch Illustrated.
Veneers ⅛ inch thick.

Core—"Morgan" All White Pine Laminated.
Panel—Three Ply.
Trim—Solid Stuck, Cove and Bead.
Layout—Stiles and Top Rail 4⅜" face, 4⅞" over-all; Bottom Rail 8½" face, 9" over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2-6 x 6-6, 1⅜"	2-6 x 6-6, 1⅜"
2-0 x 6-8, 1⅜"	2-0 x 6-8, 1⅜"
2-4 x 6-8, 1⅜"	2-4 x 6-8, 1⅜"
2-6 x 6-8, 1⅜"	2-6 x 6-8, 1⅜"
2-8 x 6-8, 1⅜"	2-8 x 6-8, 1⅜"
2-0 x 7-0, 1⅜"	2-0 x 7-0, 1⅜"
2-4 x 7-0, 1⅜"	2-4 x 7-0, 1⅜"
2-6 x 7-0, 1⅜"	2-6 x 7-0, 1⅜"
2-8 x 7-0, 1⅜"	2-8 x 7-0, 1⅜"
3-0 x 7-0, 1⅜"	3-0 x 7-0, 1⅜"

For corresponding design in Softwood, see M-815, page 285.

M-712

Gum with Ivory Finish Illustrated.
Veneers ⅛ inch thick.

Core—"Morgan" All White Pine Laminated.
Panel—Three Ply.
Trim—Solid Stuck, Cove and Bead.
Layout—Stiles and Top Rail 4⅜" face, 4⅞" over-all; Bottom Rail 8½" face, 9" over-all.

Ivory or White Enamel and French Gray are the appropriate finishes for "Colonial" Doors and the effect is very pleasing. We advise Gum or Birch to obtain best results.

This design built in any wood and size.

Above Morgan Design M-711 can be built in other woods and sizes.

M-713

Red Gum Illustrated.

Veneers ⅛ inch thick.

Core—"Morgan" All White Pine Laminated.

Panel—Three Ply.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 4⅜″ face, 4⅞″ over-all; Bottom Rail 8½″ face, 9″ over-all.

The illustration above is to show the beautiful grain of Red Gum. It is now recognized as one of the better woods for interior finish and furniture. The satiny finish is hard to excel.

M-714

Brown Ash Illustrated.

Veneers ⅛ inch thick.

Core—"Morgan" All White Pine Laminated.

Panel—Three Ply.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 4⅜″ face, 4⅞″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Brown Ash is known for the fairly large figure, which is so much desired by many. The design shown above is one of our many "Colonial" Doors which are being used extensively in some sections. The texture is about the same as that of Plain Red Oak and will take about the same color finishes.

These Morgan Designs can be built in all woods and sizes.

MORGAN WEDGEWOOD DOOR

Registered Trade Mark—Design Patent applied for

THIS door illustrated on the opposite page was designed by, and is being manufactured by the MORGAN Organization for those who want "Something Different."

The method of construction in the Morgan "Wedgewood" Door is the same as our other hardwood doors, viz.: A White Pine Core put together with MORGAN Wedge Dowels and covered with veneer.

The special feature of this door is the neat solid sticking and the moulding on both sides of the laminated panel, (see cut of section below.)

In addition to the Morgan Stamp on the top rail "Wedgewood" doors have a special registered trade-mark on the edge of the stile, showing that they are genuine MORGAN "Wedgewood" Doors.

This door is as moderate in price as it is high in quality.

Gum-wood illustrated.

Veneers—1/8" thick.
Core—"Morgan" All White Pine Laminated.
Panels—Three-Ply.
Trim—"Wedgewood" Solid Stuck, with "Wedgewood" moulding on both sides of panel.
Layout—Stiles and Top Rail 5" face, 5½" over-all; Bottom Rail 11½" face, 12" over-all.

Carried in stock in the following woods and sizes:

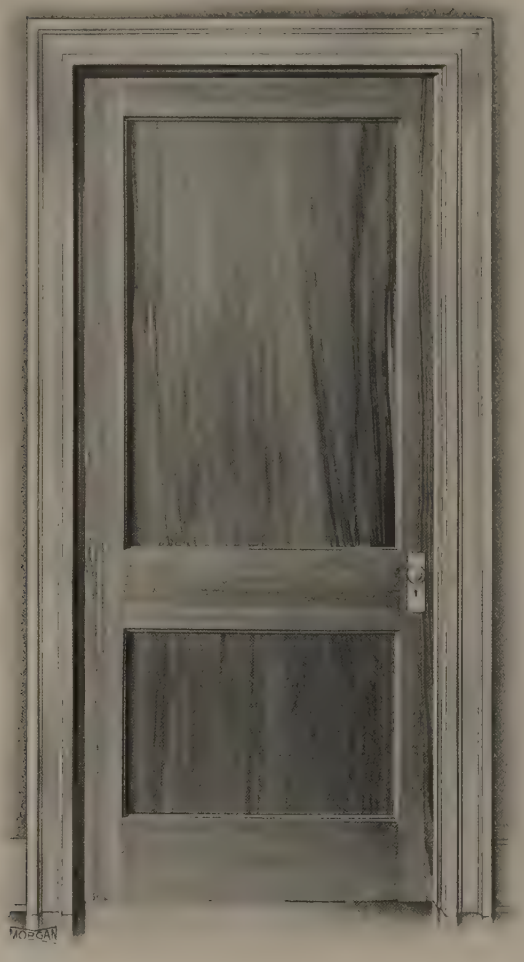
Unselected Gum				Red Gum			
2-0 x 6-8	1⅜	2- 6 x 7-0	1⅜	2-0 x 6-8	1⅜	2- 6 x 7-0	1⅜
2-4 x 6-8	1⅜	2- 8 x 6-8	1¾	2-4 x 6-8	1⅜	2- 8 x 6-8	1¾
2-6 x 6-8	1⅜	2-10 x 6-8	1¾	2-6 x 6-8	1⅜	2-10 x 6-8	1¾
2-8 x 6-8	1⅜	2- 8 x 7-0	1¾	2-8 x 6-8	1⅜	2- 8 x 7-0	1¾
2-0 x 7-0	1⅜	2-10 x 7-0	1¾	2-0 x 7-0	1⅜	2-10 x 7-0	1¾
2-4 x 7-0	1⅜	3- 0 x 7-0	1¾	2-4 x 7-0	1⅜	3- 0 x 7-0	1¾

This design can be built in other woods and sizes

M-721

MORGAN
WEDGEWOOD
DOOR

Registered Trade Mark—Design Patent applied for



Here is an opportunity to save—to circumvent, in a measure, the cost of building—without sacrificing quality or appearance. Century-old houses, better today than many a quarter of their age, still stand and serve, bearing evidence of their builders' judgment. Nearly all of the doors are White Pine, sturdy and true as of old.

That's the kind of frames we use in the doors on this page and the three pages following. The panels are built three ply of "Gum" or "Fir," with the exception of those in Design M-825, which are solid.

Gum is called "America's Finest Cabinet Wood" and is employed extensively in the manufacture of high-grade furniture. No equal alternative for mahogany has yet been discovered. It takes stain or enamel better than most woods.

M-800

White Pine Stiles and Rails, 3 Ply Gum Panels Illustrated.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 4″ face, 4½″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2-0 x 6-0, 1⅜″	2-10 x 6- 8, 1⅜″
2-0 x 6-6, 1⅜″	2-10 x 6-10, 1⅜″
2-4 x 6-6, 1⅜″	2- 0 x 7- 0, 1⅜″
2-6 x 6-6, 1⅜″	2- 4 x 7- 0, 1⅜″
2-8 x 6-6, 1⅜″	2- 6 x 7- 0, 1⅜″
2-0 x 6-8, 1⅜″	2- 8 x 7- 0, 1⅜″
2-4 x 6-8, 1⅜″	2-10 x 7- 0, 1⅜″
2-6 x 6-8, 1⅜″	3- 0 x 7- 0, 1⅜″
2-8 x 6-8, 1⅜″	

For corresponding design in Hardwood, see M-700, page 270.

This Morgan Design can be built in other sizes.

M-800

White Pine Stiles and Rails, 3 Ply Fir Panels Illustrated.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 4″ face, 4½″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2- 0 x 6-0, 1⅜″	2- 0 x 7-0, 1⅜″
2- 0 x 6-6, 1⅜″	2- 4 x 7-0, 1⅜″
2- 4 x 6-6, 1⅜″	2- 6 x 7-0, 1⅜″
2- 6 x 6-6, 1⅜″	2- 8 x 7-0, 1⅜″
2- 0 x 6-8, 1⅜″	2-10 x 7-0, 1⅜″
2- 2 x 6-8, 1⅜″	3- 0 x 7-0, 1⅜″
2- 4 x 6-8, 1⅜″	
2- 6 x 6-8, 1⅜″	2- 8 x 6-8, 1¾″
2- 8 x 6-8, 1⅜″	3- 0 x 7-0, 1¾″
2-10 x 6-8, 1⅜″	

For corresponding design in Hardwood, see M-700 page 270.

M-802

White Pine Stiles and Rails, 3 Ply Fir Panels Illustrated.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 4″ face, 4½″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2-0 x 6-6, 1⅜″	2-4 x 6-8, 1⅜″
2-4 x 6-6, 1⅜″	2-6 x 6-8, 1⅜″
2-6 x 6-6, 1⅜″	2-8 x 6-8, 1⅜″
2-0 x 6-8, 1⅜″	

For corresponding design in Hardwood, see M-702 page 271

These Morgan Designs can be built in other sizes.

M-805

White Pine Stiles and Rails, 3 Ply Fir Panels Illustrated.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 4″ face, 4½″ over-all; Bottom Rail 11½″ face, 12″ over-all.

Carried in stock in the following sizes:

2-0 x 6-0, 1⅜″	2- 4 x 7-0, 1⅜″
2-0 x 6-6, 1⅜″	2- 6 x 7-0, 1⅜″
2-4 x 6-6, 1⅜″	2- 8 x 7-0, 1⅜″
2-6 x 6-6, 1⅜″	2-10 x 7-0, 1⅜″
2-0 x 6-8, 1⅜″	3- 0 x 7-0, 1⅜″
2 2 x 6-8, 1⅜″	
2-4 x 6-8, 1⅜″	2- 8 x 6-8, 1¾″
2-6 x 6-8, 1¾″	2- 6 x 7-0, 1¾″
2-8 x 6-8, 1¾″	2- 8 x 7-0, 1¾″
2-0 x 7-0, 1¾″	2-10 x 7-0, 1¾″
2-2 x 7-0, 1¾″	3- 0 x 7-0, 1¾″

For corresponding design in Hardwood, see M-705, page 274.

M-810

White Pine Stiles and Rails, 3 Ply Fir Panels Illustrated.

Trim—Solid Stuck, Bevel.

Layout—Stiles and Top Rail 4¼″ face, 4½″ over-all; Bottom Rail 11¾″ face, 12″ over-all.

Carried in stock in the following sizes:

2-0 x 6-0, 1⅜″	2- 4 x 7-0, 1⅜″
2-0 x 6-6, 1⅜″	2- 6 x 7-0, 1⅜″
2-4 x 6-6, 1⅜″	2- 8 x 7-0, 1⅜″
2-6 x 6-6, 1⅜″	2-10 x 7-0, 1⅜″
2-0 x 6-8, 1⅜″	3- 0 x 7-0, 1⅜″
2-2 x 6-8, 1⅜″	
2-4 x 6-8, 1⅜″	2- 8 x 6-8, 1¾″
2-6 x 6-8, 1⅜″	2- 6 x 7-0, 1¾″
2-8 x 6-8, 1⅜″	2- 8 x 7-0, 1¾″
2-0 x 7-0, 1⅜″	2-10 x 7-0, 1¾″
2-2 x 7-0, 1⅜″	3- 0 x 7-0, 1¾″

For corresponding design in Hardwood, see M-710, page 277.

These Morgan Designs can be built in other sizes.

M-815

White Pine Stiles and Rails, 3 Ply Fir Panels Illustrated.

Trim—Solid Stuck, Cove and Bead.

Layout—Stiles and Top Rail 4″ face, 4½″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2- 6 x 6-6, 1⅜″	2- 4 x 7-0, 1⅜″
2- 0 x 6-8, 1⅜″	2- 6 x 7-0, 1⅜″
2- 6 x 6-8, 1⅜″	2- 8 x 7-0, 1⅜″
2- 8 x 6-8, 1⅜″	2-10 x 7-0, 1⅜″
2-10 x 6-8, 1⅜″	
2- 0 x 7-0, 1⅜″	

For corresponding design in Hardwood, see M-711, page 278.

M-825

White Pine Illustrated.

Trim—Solid Stuck, O. G.

Layout—Stiles and Top Rail 4″ face, 4½″ over-all; Bottom Rail 8½″ face, 9″ over-all.

Carried in stock in the following sizes:

2- 0 x 6- 0, 1⅜″	2- 0 x 7-0, 1⅜″
	2- 4 x 7-0, 1⅜″
2- 0 x 6- 0, 1⅜″	2- 6 x 7-0, 1⅜″
2- 0 x 6- 6, 1⅜″	2- 8 x 7-0, 1⅜″
2- 4 x 6- 6, 1⅜″	3- 0 x 7-0, 1⅜″
2- 6 x 6- 6, 1⅜″	
2- 0 x 6- 8, 1⅜″	
2- 2 x 6- 8, 1⅜″	
2- 4 x 6- 8, 1⅜″	
2- 6 x 6- 8, 1⅜″	2- 8 x 6-8, 1¾″
2- 8 x 6- 8, 1⅜″	2-10 x 6-8, 1¾″
2- 6 x 6-10, 1⅜″	2- 8 x 7-0, 1¾″
2- 8 x 6-10, 1⅜″	3- 0 x 7-0, 1¾″
2-10 x 6-10, 1⅜″	

These Morgan Designs can be built in other sizes.

M-826

Birch Illustrated

Veneers 1/4" thick.

Core—"Morgan" All White Pine Laminated.
Trim—Solid Bevel Sticking, Bevel Wood Bars.
Glazing—Genuine Polished Plain Plate as shown or Bevel Plate or Double Strength.
Layout—Stiles and Top Rails 3 1/4" face, 3 1/2" over-all; Bottom Rail 8 3/4" face, 9" over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak

Each Door 2-0 x 6-8, 1 3/4", opening in pairs 4-0 x 6-8
Each Door 2-6 x 6-8, 1 3/4", opening in pairs 5-0 x 6-8
Each Door 2-8 x 6-8, 1 3/4", opening in pairs 5-4 x 6-8
Each Door 2-0 x 7-0, 1 3/4", opening in pairs 4-0 x 7-0
Each Door 2-6 x 7-0, 1 3/4", opening in pairs 5-0 x 7-0
Each Door 2-8 x 7-0, 1 3/4", opening in pairs 5-4 x 7-0
Each Door 3-0 x 7-0, 1 3/4", opening in pairs 6-0 x 7-0

Birch

Each Door 2-0 x 6-8, 1 3/4", opening in pairs 4-0 x 6-8
Each Door 2-6 x 6-8, 1 3/4", opening in pairs 5-0 x 6-8
Each Door 2-8 x 6-8, 1 3/4", opening in pairs 5-4 x 6-8
Each Door 2-0 x 7-0, 1 3/4", opening in pairs 4-0 x 7-0
Each Door 2-6 x 7-0, 1 3/4", opening in pairs 5-0 x 7-0
Each Door 2-8 x 7-0, 1 3/4", opening in pairs 5-4 x 7-0
Each Door 3-0 x 7-0, 1 3/4", opening in pairs 6-0 x 7-0

This Morgan Design can be built in other woods and sizes.

M-827

Birch Illustrated.

Veneers 1/8″ thick, for interior.

Core—"Morgan" All White Pine Laminated.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 3¼″ face, 3½″ over-all; Bottom Rail 8¾″ face, 9″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak

Each Door 2-0 x 6-8, 1¾″, opening in pairs 4-0 x 6-8
Each Door 2-6 x 6-8, 1¾″, opening in pairs 5-0 x 6-8
Each Door 2-8 x 6-8, 1¾″, opening in pairs 5-4 x 6-8
Each Door 2-0 x 7-0, 1¾″, opening in pairs 4-0 x 7-0
Each Door 2-6 x 7-0, 1¾″, opening in pairs 5-0 x 7-0
Each Door 2-8 x 7-0, 1¾″, opening in pairs 5-4 x 7-0
Each Door 3-0 x 7-0, 1¾″, opening in pairs 6-0 x 7-0

Birch

Each Door 2-0 x 6-8, 1¾″, opening in pairs 4-0 x 6-8
Each Door 2-6 x 6-8, 1¾″, opening in pairs 5-0 x 6-8
Each Door 2-8 x 6-8, 1¾″, opening in pairs 5-4 x 6-8
Each Door 2-0 x 7-0, 1¾″, opening in pairs 4-0 x 7-0
Each Door 2-6 x 7-0, 1¾″, opening in pairs 5-0 x 7-0
Each Door 2-8 x 7-0, 1¾″, opening in pairs 5-4 x 7-0
Each Door 3-0 x 7-0, 1¾″, opening in pairs 6-0 x 7-0

For corresponding design in White Pine, see M-831, page 290.

This Morgan Design can be built in other woods and sizes

M-828

Plain Red Oak Illustrated

Veneers ⅛″ thick, for interior

Core—"Morgan" All White Pine Laminated.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Plain Plate as shown or Bevel Plate or Double Strength.

Layout—Stiles and Top Rail 3¼″ face, 3½″ over-all; Bottom Rail 8¾″ face, 9″ over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
Each Door 2-0 x 6-8, 1¾″, opening in pairs 4-0 x 6-8	Each Door 2-0 x 6-8, 1¾″, opening in pairs 4-0 x 6-8
Each Door 2-6 x 6-8, 1¾″, opening in pairs 5-0 x 6-8	Each Door 2-6 x 6-8, 1¾″, opening in pairs 5-0 x 6-8
Each Door 2-8 x 6-8, 1¾″, opening in pairs 5-4 x 6-8	Each Door 2-8 x 6-8, 1¾″, opening in pairs 5-4 x 6-8
Each Door 2-0 x 7-0, 1¾″, opening in pairs 4-0 x 7-0	Each Door 2-0 x 7-0, 1¾″, opening in pairs 4-0 x 7-0
Each Door 2-6 x 7-0, 1¾″, opening in pairs 5-0 x 7-0	Each Door 2-6 x 7-0, 1¾″, opening in pairs 5-0 x 7-0
Each Door 2-8 x 7-0, 1¾″, opening in pairs 5-4 x 7-0	Each Door 2-8 x 7-0, 1¾″, opening in pairs 5-4 x 7-0
Each Door 3-0 x 7-0, 1¾″, opening in pairs 6-0 x 7-0	Each Door 3-0 x 7-0, 1¾″, opening in pairs 6-0 x 7-0

For corresponding design in White Pine, see M-832, page 291.

This Morgan Design can be built in other woods and sizes.

M-829

Birch Illustrated.

Veneers 1/8 inch thick, for interior.

Core—"Morgan" All White Pine Laminated.
Trim—Solid Stuck, Bevel Bars.
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.
Layout—Stiles and Top Rail 5¼" face, 5½" over-all; Bottom Rail 11¾" face, 12" over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2-6 x 6-8, 1¾"	2-6 x 6-8, 1¾"
2-8 x 6-8, 1¾"	2-8 x 6-8, 1¾"
2-6 x 7-0, 1¾"	2-6 x 7-0, 1¾"
2-8 x 7-0, 1¾"	2-8 x 7-0, 1¾"
3-0 x 7-0, 1¾"	3-0 x 7-0, 1¾"

For corresponding design in White Pine, see M-835, page 293.

M-830

Birch Illustrated.

Veneers 1/8 inch thick, for interior.

Core—"Morgan" All White Pine Laminated.
Trim—Solid Stuck, Bevel Bars.
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.
Layout—Stiles and Top Rail 5¼" face, 5½" over-all; Bottom Rail 11¾" face, 12" over-all.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
2-0 x 6-8, 1¾"	2-0 x 6-8, 1¾"
2-6 x 6-8, 1¾"	2-6 x 6-8, 1¾"
2-8 x 6-8, 1¾"	2-8 x 6-8, 1¾"
2-6 x 7-0, 1¾"	2-6 x 7-0, 1¾"
2-8 x 7-0, 1¾"	2-8 x 7-0, 1¾"
3-0 x 7-0, 1¾"	3-0 x 7-0, 1¾"

For corresponding design in White Pine, see M-836, page 293.

These Morgan Designs can be built in other woods and sizes.

M-831

Wood—White Pine.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Plain Plate as shown or Bevel Plate or Double Strength.

Layout—Stiles and Top Rail 3¼″ face, 3½″ over-all; Bottom Rail 8¾″ face, 9″ over-all.

Carried in stock in the following sizes:

Each Door 2-0 x 6-8, 1⅜″, opening in pairs 4-0 x 6-8
Each Door 2-6 x 6-8, 1⅜″, opening in pairs 5-0 x 6-8
Each Door 2-8 x 6-8, 1⅜″, opening in pairs 5-4 x 6-8
Each Door 2-0 x 7-0, 1⅜″, opening in pairs 4-0 x 7-0
Each Door 2-6 x 7-0, 1⅜″, opening in pairs 5-0 x 7-0
Each Door 2-8 x 7-0, 1⅜″, opening in pairs 5-4 x 7-0
Each Door 3-0 x 7-0, 1⅜″, opening in pairs 6-0 x 7-0

For corresponding design in Hardwood, see M-827, page 287.

This design can be used for exterior or interior,

This Morgan Design can be built in other sizes.

M-832

Wood—White Pine.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Plain Plate as shown or Bevel Plate or Double Strength.

Layout—Stiles and Top Rail 3¼″ face, 3½″ over-all; Bottom Rail 8¾″ face, 9″ over-all.

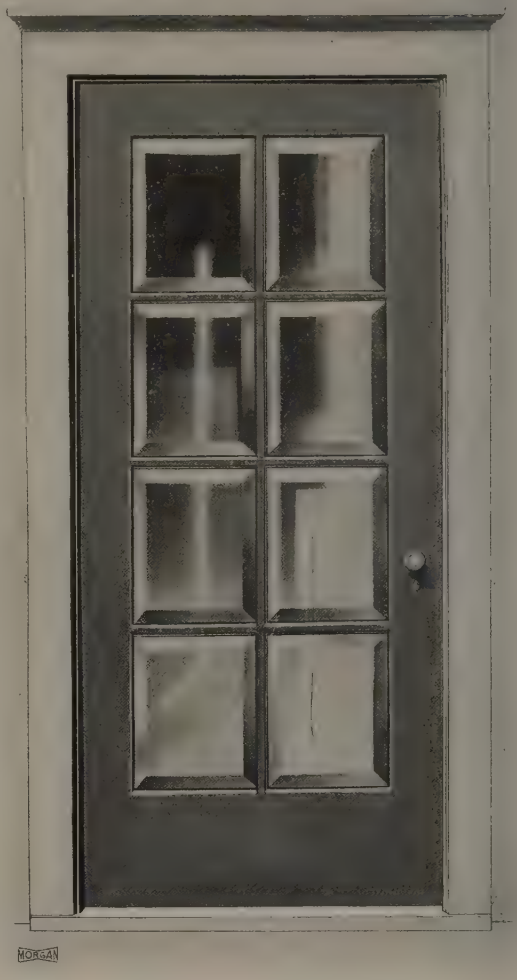
Carried in stock in the following sizes:

Each Door 2-0 x 6-8, 1⅜″, opening in pairs 4-0 x 6-8
Each Door 2-6 x 6-8, 1⅜″, opening in pairs 5-0 x 6-8
Each Door 2-8 x 6-8, 1⅜″, opening in pairs 5-4 x 6-8
Each Door 2-0 x 7-0, 1⅜″, opening in pairs 4-0 x 7-0
Each Door 2-6 x 7-0, 1⅜″, opening in pairs 5-0 x 7-0
Each Door 2-8 x 7-0, 1⅜″, opening in pairs 5-4 x 7-0
Each Door 3-0 x 7-0, 1⅜″, opening in pairs 6-0 x 7-0

For corresponding design in Hardwood, see M-828, page 288.

This design can be used for exterior or interior.

This Morgan Design can be built in other sizes.



M-833

Wood—White Pine.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5¼″ face, 5½″ over-all; Bottom Rail 11¾″ face, 12″ over-all.

Carried in stock in the following sizes:

2-6 x 6-8, 1⅜″
2-8 x 6-8, 1⅜″
2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2- 6 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

M-834

Wood—White Pine.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5¼″ face, 5½″ over-all; Bottom Rail 11¾″ face, 12″ over-all.

Carried in stock in the following sizes:

2-6 x 6-8, 1⅜″
2-8 x 6-8, 1⅜″
2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2- 6 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

These designs can be used for exterior or interior

These Morgan Designs can be built in other sizes.

M-835

Wood—White Pine.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5¼″ face, 5½″ over-all; Bottom Rail 11¾″ face, 12″ over-all.

Carried in stock in the following sizes:

2-6 x 6-8, 1⅜″
2-8 x 6-8, 1⅜″
2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2- 6 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

For corresponding design in Hardwood, see M-829, page 289.

M-836

Wood—White Pine.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5¼″ face, 5½″ over-all; Bottom Rail 11¾″ face, 12″ over-all.

Carried in stock in the following sizes:

2-6 x 6-8, 1⅜″
2-8 x 6-8, 1⅜″
2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2- 6 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

For corresponding design in Hardwood, see M-830, page 289.

These designs can be used for exterior or interior.

These Morgan Designs can be built in other sizes

M-837

Wood—White Pine.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5¼″ face, 5½″ over-all; Bottom Rail 11¾″ face, 12″ over-all.

Carried in stock in the following sizes:

2-6 x 6-8, 1⅜″
2-8 x 6-8, 1⅜″
2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2- 6 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

M-838

Wood—White Pine.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 5¼″ face, 5½″ over-all; Bottom Rail 11¾″ face, 12″ over-all.

Carried in stock in the following sizes:

2-6 x 6-8, 1⅜″
2-8 x 6-8, 1⅜″
2- 8 x 6- 8, 1¾″
2-10 x 6-10, 1¾″
2- 6 x 7- 0, 1¾″
3- 0 x 7- 0, 1¾″

These designs can be used for exterior or interior.

These Morgan Designs can be built in other sizes.

M-839

Wood—White Pine.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4¼″ face, 4½″ over-all; Bottom Rail 8¾″ face, 9″ over-all.

Carried in stock in the following sizes:
2-6 x 6-8, 1⅜″
2-8 x 6-8, 1⅜″
2-8 x 6-8, 1¾″
3-0 x 7-0, 1¾″

M-839½

Wood—White Pine.

Trim—Solid Stuck, Bevel Bars.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Layout—Stiles and Top Rail 4¼″ face, 4½″ over-all; Bottom Rail 8¾″ face, 9″ over all.

Carried in stock in the following sizes:
2-0 x 6-8, 1⅜″
2-6 x 6-8, 1⅜″
2-8 x 6-8, 1⅜″

These designs can be used for exterior or interior.

These Morgan Designs can be built in other sizes.

MORGAN STANDARDIZED SIDELIGHTS

M-850	M-851	M-852	M-853½	M-854	M-855
		Illustrated as follows:			
White Pine	White Pine	Plain Red Oak	Painted or Enameled	Painted or Enameled	Painted or Enameled

All of the Designs illustrated carried in stock in the following woods and sizes:

Plain Red Oak	Birch	White Pine
1-2 x 6-8, 1¾″	1-2 x 6-8, 1¾″	1-2 x 6-8, 1⅜″
1-4 x 6-8, 1¾″	1-4 x 6-8, 1¾″	1-4 x 6-8, 1⅜″
1-6 x 6-8, 1¾″	1-6 x 6-8, 1¾″	1-6 x 6-8, 1⅜″
1-2 x 7-0, 1¾″	1-2 x 7-0, 1¾″	1-2 x 7-0, 1⅜″
1-4 x 7-0, 1¾″	1-4 x 7-0, 1¾″	1-4 x 7-0, 1⅜″
1-6 x 7-0, 1¾″	1-6 x 7-0, 1¾″	1-6 x 7-0, 1⅜″

Glazing: Genuine Polished Plate—Plain or Beveled—Double Strength or Art Glass set in Metal.

These Morgan Designs can be built in other woods and sizes

MORGAN STANDARDIZED SIDELIGHTS

M-856	M-857	M-858	M-859	M-860	M-861
Illustrated as follows:					
Oak	Birch	Oak	Oak	Birch	Oak

All of the Designs illustrated carried in stock in the following woods and sizes:

Plain Red Oak	Birch	White Pine
1-2 x 6-8, 1¾″	1-2 x 6-8, 1¾″	1-2 x 6-8, 1⅜″
1-4 x 6-8, 1¾″	1-4 x 6-8, 1¾″	1-4 x 6-8, 1⅜″
1-6 x 6-8, 1¾″	1-6 x 6-8, 1¾″	1-6 x 6-8, 1⅜″
1-2 x 7-0, 1¾″	1-2 x 7-0, 1¾″	1-2 x 7-0, 1⅜″
1-4 x 7-0, 1¾″	1-4 x 7-0, 1¾″	1-4 x 7-0, 1⅜″
1-6 x 7-0, 1¾″	1-6 x 7-0, 1¾″	1-6 x 7-0, 1⅜″

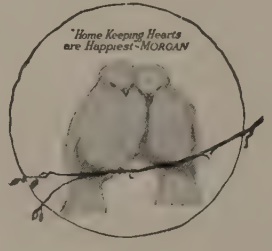
Glazing: Genuine Polished Plate—Plain or Beveled—Double Strength or Art Glass set in Metal.

These Morgan Designs can be built in other woods and sizes

The Mirror Door Is a Modern Necessity

TO BE classified as modern, your home must include mirror doors. They are Milady's first aid to correct dressing. It is the final glance at her full-length reflection which gives her that comfortable feeling of assurance under scrutiny so much coveted by every woman. And the convenience is no less appreciated by the men. At least one closet in every bedroom should have a mirror door. And wherever possible one should be installed in some convenient room where it can be used daily by all who leave the house. On the following page we show an appropriate and popular design.

In addition to this, any of the inside panel doors shown on the preceding pages can be supplied with mirror.



Mirror Door M-888

White Enamel Finish Illustrated.

Any design, size and wood shown as stock in Panel Doors carried in stock glazed with Genuine Polished Plate Mirror—Beveled or Plain.

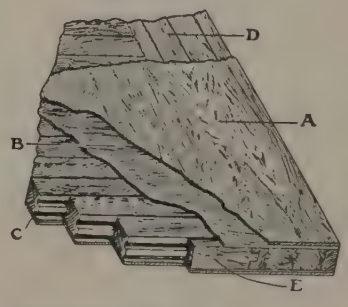
This Morgan Design can be built in other woods and sizes.

Morgan Flush Doors

MORGAN Flush or Sanitary Doors are today recognized by the leading architects throughout the United States as the highest of standard door value based on Merit and Construction. Years of hard work, studying, comparing, analyzing and investigating, have resulted in Morgan Flush or Sanitary doors, which are placed on the market with entire confidence that they will fulfill all requirements.

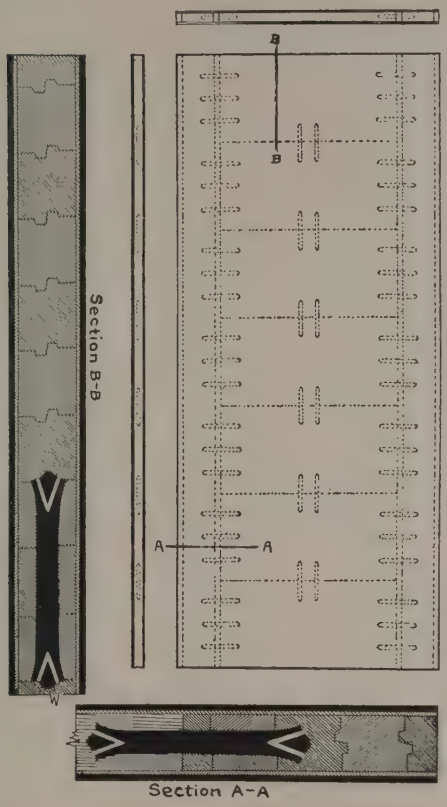
The core or foundation of all Morgan Flush Doors is built up of white pine, thoroughly kiln dried, using our Wedge Dowel Construction with six inch stiles and top rail and twelve inch bottom rail. This frame or foundation part of the door forms a perfect flush door in itself and after being put together, is re-dried and then planed and sanded to an even thickness. After this process, the cross banding is put on and upon this is placed the face veneer. This cross banding and the veneers are glued to the core with the best grade of glue under hydraulic presses of three hundred tons capacity, giving uniform surface pressure on all doors, irrespective of size.

We have always had special and superior methods for building doors, and these methods are reflected in our doors with inlay. The strips of inlay are placed in such a manner that they permit hand-smoothing the entire surface of the door at one time, thereby eliminating all imperfect and ragged joints. This is the fundamental requisite for successful inlay work.



A ⅛-inch face veneer.
B Cross banding veneers.
C Solid rail construction with glued joints.
D Stile construction with glued joints.
E Edge strips to match veneers.

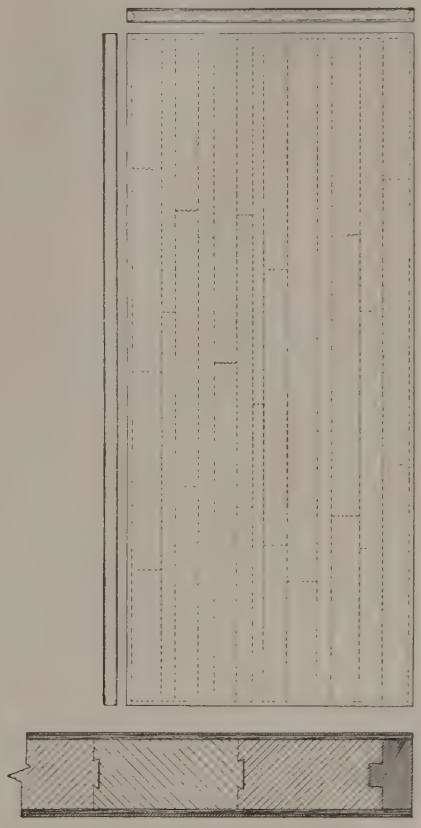
MORGAN FLUSH DOOR CONSTRUCTION



Morgan Construction

Note—Fifty-four *wedge dowels* in each "Morgan" All White Pine Core.

MORGAN DOORS are produced by workmen whose sole aim is to identify the name "Morgan" with all that is best in door design and construction. Like all real things, Morgan Flush Doors are often imitated but never equalled.



Not Morgan Construction

This is the ordinary construction generally used in manufacturing Flush or Sanitary Doors. Core usually built up of mixed soft and hardwoods.

Note absence of dowels—not even plain dowels, let alone wedge dowels—and cross rail construction depending largely on cross banding and face veneers.

M-900

Birch Illustrated.

Veneers—Face 1/8 inch thick.

Core—"Morgan" All White Pine Laminated. Special construction, see page 301.

Carried in stock in the following sizes:

Birch

2-0 x 6-8, 1¾″	2- 0 x 7-0, 1¾″
2-4 x 6-8, 1¾″	2- 4 x 7-0, 1¾″
2-6 x 6-8, 1¾″	2- 6 x 7-0, 1¾″
2-8 x 6-8, 1¾″	2- 8 x 7-0, 1¾″
	2-10 x 7-0, 1¾″
	3- 0 x 7-0, 1¾″

M-900

Plain Red Oak Illustrated.

Veneers—Face 1/8 inch thick.

Core—"Morgan" All White Pine Laminated. Special construction, see page 301.

Carried in stock in the following sizes:

Plain Red Oak

2-0 x 6-8, 1¾″	2- 0 x 7-0, 1¾″
2-4 x 6-8, 1¾″	2- 4 x 7-0, 1¾″
2-6 x 6-8, 1¾″	2- 6 x 7-0, 1¾″
2-8 x 6-8, 1¾″	2-10 x 7-0, 1¾″
	3- 0 x 7-0, 1¾″

This Morgan Design can be built in other woods and sizes.

M-900 with Special Inlay

Birch Illustrated.

Veneers—Face ⅛ inch thick.

Core—"Morgan" All White Pine Laminated. Special construction, see page 301.

Crest and number are shown to illustrate what can be done in beautiful inlays. Any emblem or number can be inlaid in any door shown.

For woods and sizes in stock ready for inlay, see Design M-900, page 302.

M-900 with Inlay M-933

Quarter Sawed Oak Illustrated.

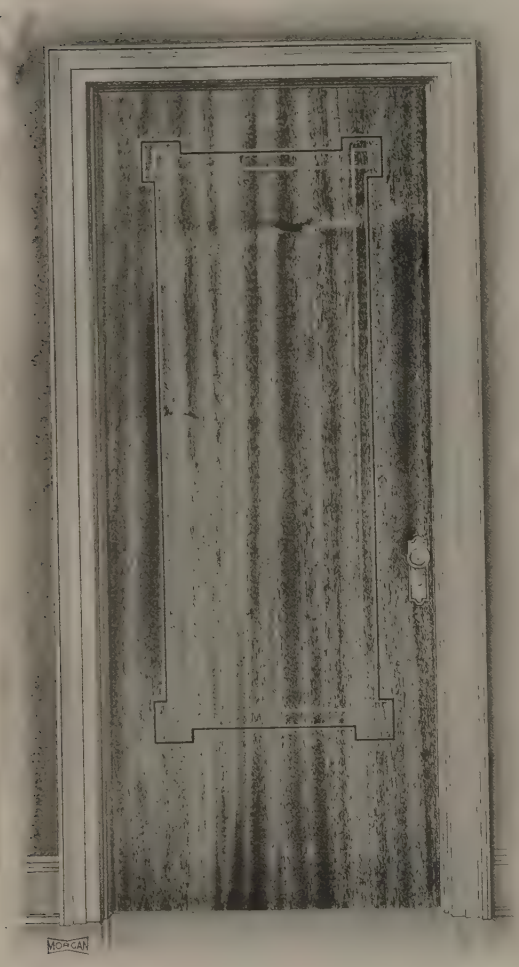
Veneers—Face ⅛ inch thick.

Core—"Morgan" All White Pine Laminated. Special construction, see page 301.

Quarter Sawed Oak is shown above to illustrate the beauties of this wood. The figure and grain vary in every piece of veneer. Some pieces will run to large flake and others to smaller flake, still others to small lines, while quite frequently pieces show flakes and lines combined.

This door built in any size.

Morgan Flush Doors can be built in all woods and sizes, with any inlay design.



M-900 with Inlay M-926

Mahogany Illustrated.

Veneers—Face 1/8 inch thick.

Core—"Morgan" All White Pine Laminated. Special construction, see page 301.

The beauty of mahogany depends upon careful selection of the veneer for figure and texture, as well as on proper matching of grain wherever joining of pieces is necessary. Morgan Mahogany Doors have always given entire satisfaction because of the construction and the good judgment exercised in the selection and matching of veneers.

M-900 with Ebony Inlay M-927

Calico Ash Illustrated.

Veneers—Face 1/8 inch thick.

Core—"Morgan" All White Pine Laminated. Special construction, see page 301.

This attractive veneer has been named "Calico Ash" because of the large and variegated figure, which is the result of rotary cutting. The texture is very similar to that of Plain Red Oak and will take about the same color finishes. Any design of inlay will look well with this door.

Morgan Flush Doors can be built in all woods and sizes, with any inlay design.

M-900 with Inlay M-935

Brown Ash Illustrated.

Veneers—Face ⅛ inch thick.

Core—"Morgan" All White Pine Laminated. Special construction, see page 301.

This Design is attractive, not only on account of the inlay but also because of the brown ash veneer which is in great demand in some localities.

M-901 with Inlay M-930

Plain Red Oak Illustrated.

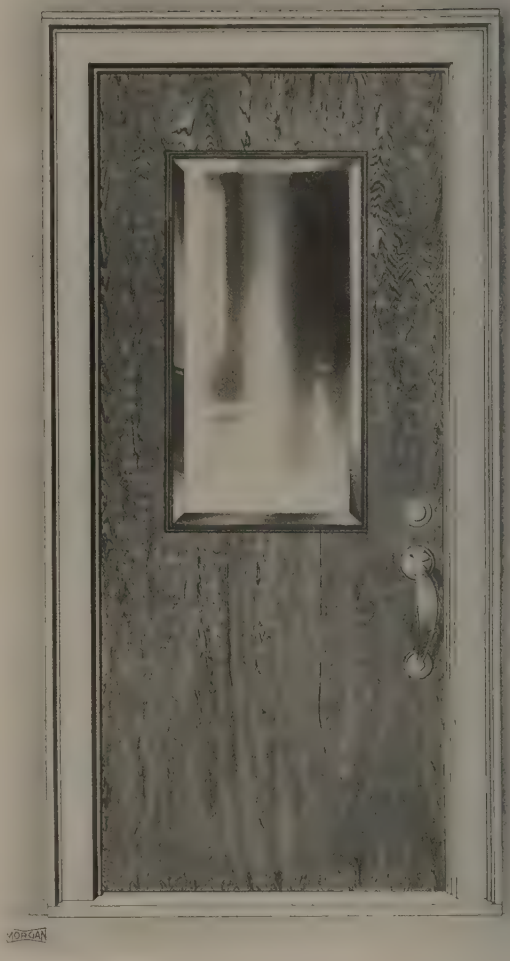
Veneers—Face ⅛ inch thick.

Core—"Morgan" All White Pine Laminated. Special construction, see page 301.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

This illustration shows a Flush Door with glass and inlay which can be used in places where light is wanted. The inlay should be the same design as used for the other interior doors.

Morgan Flush Doors can be built in all woods and sizes, with any inlay design.



M-902

Plain Red Oak Illustrated.

Veneers—Face ¼ inch thick.

Core—"Morgan" All White Pine Laminated. Special construction, see page 301.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

M-903

Plain Red Oak Illustrated.

Veneers—Face ¼ inch thick.

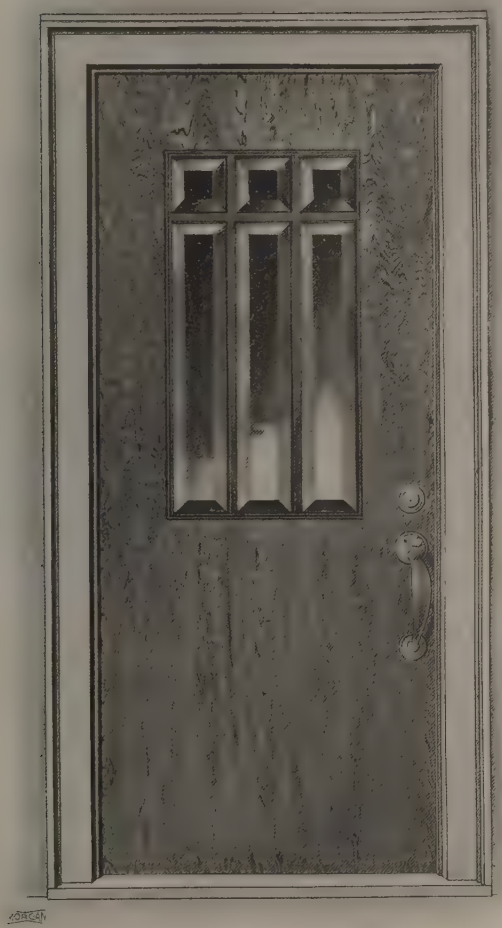
Core—"Morgan" All White Pine Laminated. Special construction, see page 301.

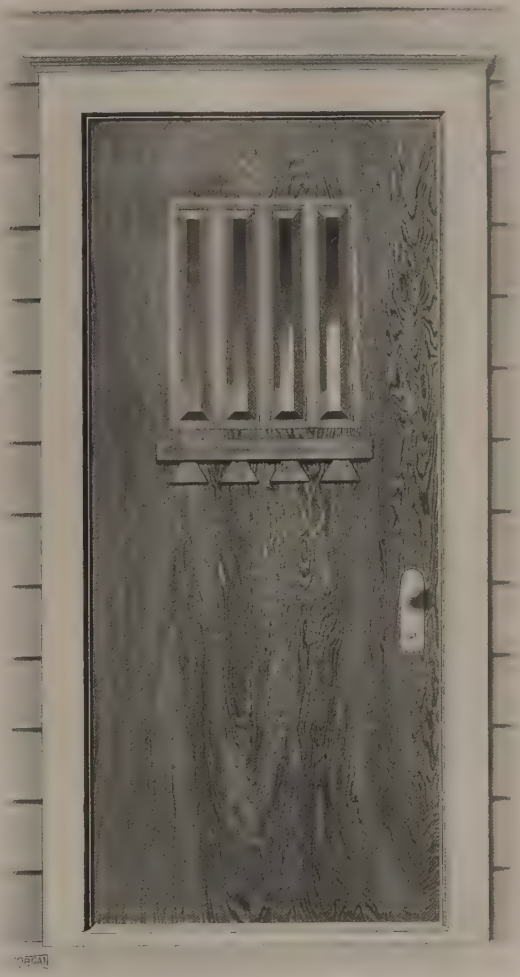
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

These Morgan Designs can be built in other woods and sizes.





M-904

Plain Red Oak Illustrated.

Veneers—Face ¼ inch thick.

Core—"Morgan" All White Pine Laminated. Special construction, see page 301.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

M-905

Plain Red Oak Illustrated.

Veneers—Face ¼ inch thick.

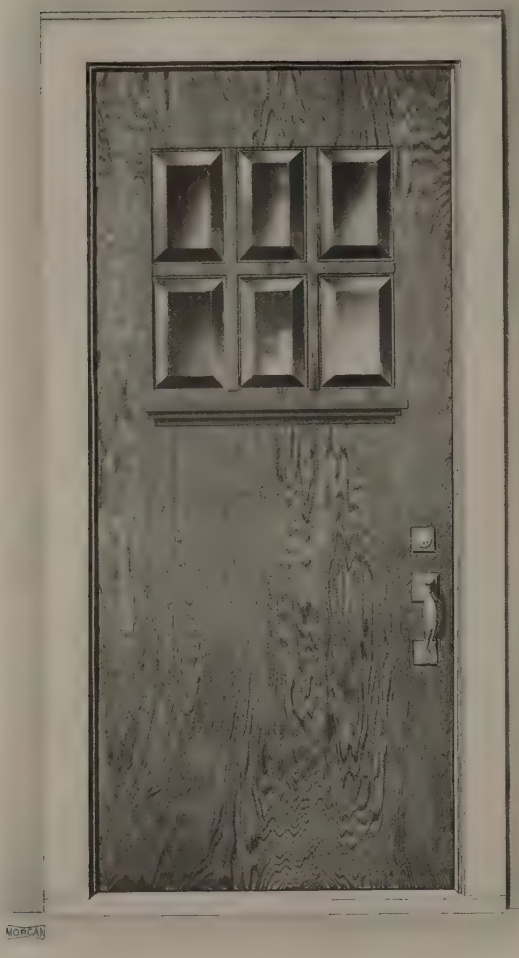
Core—"Morgan" All White Pine Laminated. Special construction, see page 301.

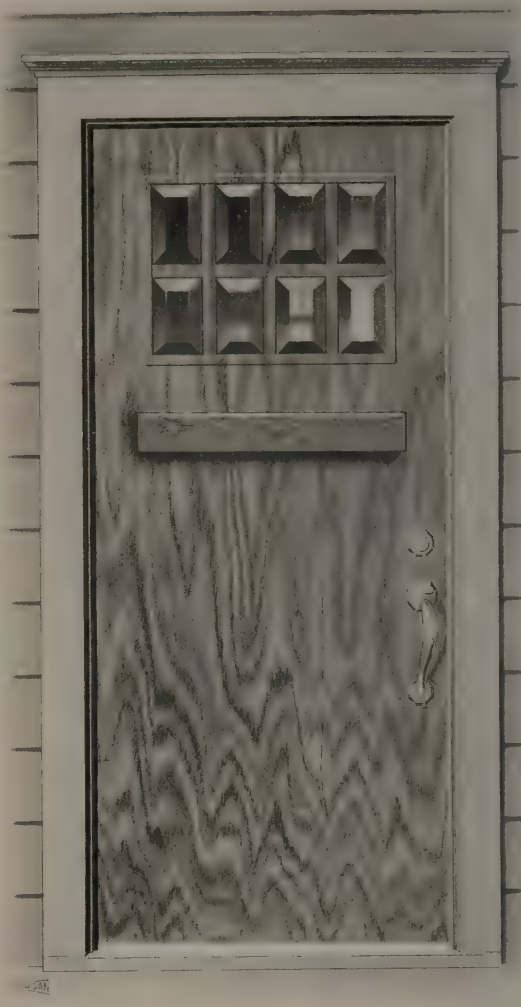
Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
3- 0 x 6- 8, 1¾″	3- 0 x 6- 8, 1¾″
2-10 x 6-10, 1¾″	2-10 x 6-10, 1¾″
3- 0 x 7- 0, 1¾″	3- 0 x 7- 0, 1¾″
3- 6 x 7- 0, 1¾″	3- 6 x 7- 0, 1¾″

These Morgan Designs can be built in other woods and sizes





M-906

Plain Red Oak Illustrated.

Veneers—Face ¼ inch thick.

Core—"Morgan" All White Pine Laminated. Special construction, see page 301.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

Carried in stock in the following woods and sizes:

Plain Red Oak	Birch
3- 0 x 6- 8, 1¾"	3- 0 x 6- 8, 1¾"
2-10 x 6-10, 1¾"	2-10 x 6-10, 1¾"
3- 0 x 7- 0, 1¾"	3- 0 x 7- 0, 1¾"
3- 6 x 7- 0, 1¾"	3- 6 x 7- 0, 1¾"

M-907

Brown Ash Illustrated.

Veneers—Face ¼ inch thick.

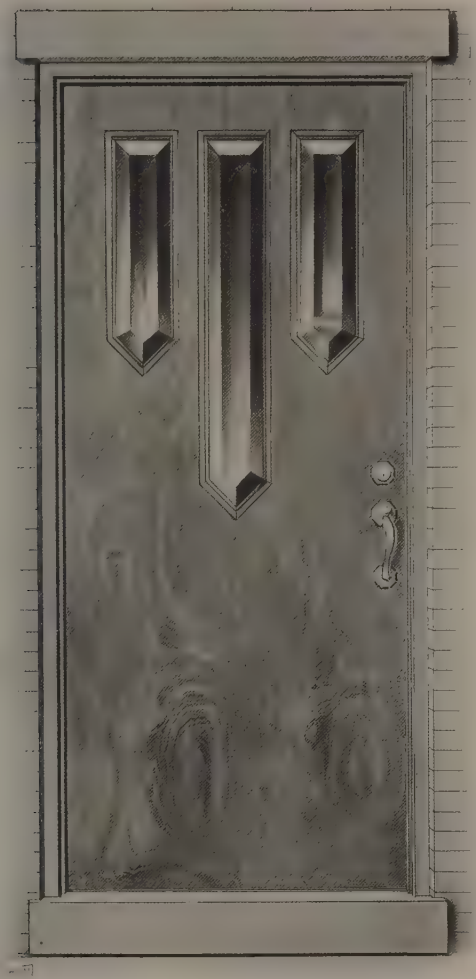
Core—"Morgan" All White Pine Laminated. Special construction, see page 301.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

This is the same design as M-901, shown on page 305, without inlay and with a square apron under glass, which makes a pleasing combination for an Entrance Door.

This Design built in any wood and size.

Above Morgan Design M-906 can be built in other woods and sizes.



M-908

Curly Red Birch Illustrated.

Veneers—Face ¼ inch thick.

Core—"Morgan" All White Pine Laminated. Special construction, see page 301.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

This unique design is illustrated in Curly Red Birch to display the attractiveness of this veneer. This design used with corresponding sidelights is very attractive as shown in Entrance Design M-54, page 89.

M-909

Birch Illustrated.

Veneers—Face ¼ inch thick.

Core—"Morgan" All White Pine Laminated. Special construction, see page 301.

Glazing—Genuine Polished Bevel Plate as shown or Plain Plate or Double Strength.

This is an unusual design and very appropriate for certain kinds of architecture. The inserted blocks, wedge like in appearance, must be very carefully handled by a master craftsman in door making. Each block must be inserted by hand, independent of the others.

These Morgan Designs can be built in all woods and sizes.

M-925

M-926

M-927

M-928

M-929

M-930

ANY of the Morgan Doors shown on the preceding pages can be inlaid with any of the designs shown above. Inlaid panels are especially attractive for Flush Doors. The designs shown on pages 303, 304 and 305 are specimens of the pleasing effect of inlay.

M-931

M-932

M-933

M-934

M-935

M-936

INLAY designs on this page and page 310 are shown in ebony and holly. Other designs and woods, or combinations of woods, such as Rosewood, Mahogany, Satinwood, Walnut, etc., can be furnished if desired.

An Over-the-Shoulder View of Morgan Woodwork

LET us start by going first to the timber lands of Wisconsin, Arkansas and Idaho, headquarters for the choicest pine, oak, birch, gum, etc. Here we meet the real beginnings of Morgan Woodwork—sound, healthy, standing trees—property of the Morgan Organization.

We see men going from tree to tree, appraising each one with practiced eye. Occasionally they stop for a more searching examination, matching some particular tree against the Morgan critical standard of perfection. If it stands the test, it is marked for the axe, and soon, with scores of others, finds its way to the sawmill in the wake of powerful tractors.

There's music in the hum of the saws and a fragrance from the new-cut logs that announce our approach even before we can see the mill through the density of the forest.

Imagine now, as you see the logs dissolve into lumber, that each board is destined to become a part of your home. Make your own selection. Set your standard high. Our alert inspectors will detect defects that you would pass by unnoticed. Worse lumber than much that we discard is built into doors by makers who cannot afford to be so particular, because they are compelled to buy their lumber in the open market while we have a practically unlimited supply of our own to draw upon.

Morgan forests are intersected by private railways terminating at the sawmills. Up North, in the winter, sleds take the place of cars, and locomotives give way to powerful caterpillar engines similar in action to tanks of war, and equally effective.

Now the lumber undergoes a preliminary drying in the open air to prepare it for the kilns. Careful, systematic piling, exposing the surface of each board, is required to insure uniformity.

After months of this treatment it is off to the dry kilns at the factory. Here we observe a procedure as interesting as it is important, for it is here that science determines the condition of the doors and woodwork after twenty-five years' service. Too dry lumber is no better than green lumber. There's a just-right degree of moisture that must obtain to insure permanence—it's between five and seven per cent.

This was a baffling problem for conscientious manufacturers. We have found a solution completely satisfactory. Frequent testing with delicate electrical instruments insures absolute accuracy. This is the real secret of Morgan perfection—the foundation of the Morgan guarantee.

A perfect, tenacious bond unites core and veneer. Both are planed and sanded to an even smoothness and then glued together under tremendous hydraulic pressure, which forces the glue right into the pores. This pressure is maintained until the glue is dry. The process has been appropriately called "wood-welding."

Fifty thousand dollars is not an unusual price for an imitation of Nature—a painting. Nature herself paints the grain in the wood that is used for veneers, defying the arts of man to imitate its intricate designs, delicate texture and gorgeous coloring.

But beautiful veneers alone do not make perfect woodwork. The relationship of figured veneer to the lines of the design must be strictly observed, with a fine regard for correct balance and proportion.

The very selection and adaptation of appropriate veneers is an art. Morgan Woodwork proves Morgan leadership in the development of this art.

Modern Finishing for Morgan Woodwork

THE art of wood finishing has been brought to a high state of perfection and it is now possible to obtain in an economical manner a great variety of beautiful and artistic effects on all kinds of wood, provided the right finishing material is used.

Nature has deftly outlined the grain of the wood with peculiar markings, some so faint as to be lost to the naked or untrained eye, yet others more pronounced. The art of wood finishing is the development of these markings, the bringing out of their latent beauty and preserving the wood with a permanent finish. The decorative value of finished woodwork, which retains its beauty permanently, is appreciated more today than ever before. It is astonishing what beautiful, inexpensive, and decorative effects may now be obtained on all woods ranging from ordinary pine to the finest oak.

The finishing of Morgan Woodwork is most important. Morgan Products are the best that skill, experience and infinite care can produce. We are proud of Morgan Woodwork and that is why we have given special attention to the subject of its finishing and treatment after it leaves our hands.

M-975

M-976

M-977

M-978

M-979

M-980

Guide to the Selecti

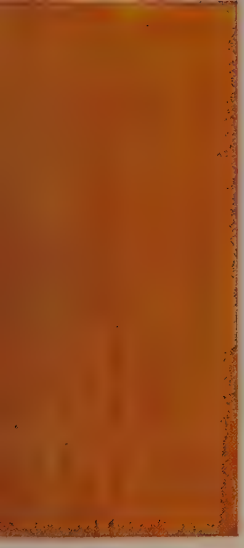
THE color and finish of good woodwork are as important in design as form and line, and largely affect the satisfaction of the owner. A variety of

M-981

M-982

M-983

M-984



M-985

M-986

M-987

M-988

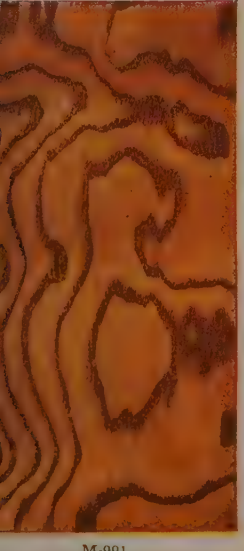
ppropriate Colors

lors from an authentic urce, are illustrated on ese pages, and sugges- ns for obtaining these ishes are offered on ge 316.

315

M-989

M-990



M-991

M-992

M-993

M-994

Specifications for Interior Woodwork Finishes

For Color Illustrations See Pages 314-315

Finish M-975 Plain Oak: Filled with Breinig Brothers' Light Antique Genuine Silex Paste Wood Filler and finished with two coats of Breinig Brothers' Ever-Dure Interior Varnish.

Finish M-976 Plain Oak: Stained with Breinig Brothers' Golden Oak Ever-Dure Pen-O-Stain. Filled with Breinig Brothers' Light Antique Genuine Silex Paste Wood Filler and finished with two coats of Breinig Brothers' Ever-Dure Interior Varnish.

Finish M-977 Rotary Cut Oak: Filled with Breinig Brothers' Golden Oak Genuine Silex Paste Wood Filler and finished with two coats of Breinig Brothers' Ever-Dure Interior Varnish.

Finish M-978 Rotary Cut Oak: Stained with Breinig Brothers' Mission Oak Ever-Dure Pen-O-Stain. Filled with Breinig Brothers' Ebony Genuine Silex Paste Wood Filler and finished with two coats of Breinig Brothers' Ever-Dure Interior Varnish.

Finish M-979 Gumwood: Stained with Breinig Brothers' Circassian Walnut Ever-Dure Pen-O-Stain. Finished with one coat of Breinig Brothers' Pure Shellac and two coats of Breinig Brothers' Ever-Dure Interior Varnish and one coat of Breinig Brothers' Ever-Dure Dull Finish.

Finish M-980 Gumwood: Stained with Breinig Brothers' Walnut Ever-Dure Pen-O-Stain, given a coat of Breinig Brothers' White Shellac and finished with Breinig Brothers' Ever-Dure Prepared Wax.

Finish M-981 Quartered White Oak: Stained with Breinig Brothers' Gray Ever-Dure Satin Stain and finished with two coats of Breinig Brothers' Ever-Dure Satin-Lac.

Finish M-982 Quartered White Oak: Stained with Breinig Brothers' Golden Oak Ever-Dure Pen-O-Stain. Filled with Breinig Brothers' Light Antique Genuine Silex Paste Wood Filler and finished with two coats of Breinig Brothers' Interior Varnish.

Finish M-983 Quartered White Oak: Stained with Breinig Brothers' Fumed Oak Ever-Dure Satin Stain, given a coat of Breinig Brothers' Ever-Dure Satin-Lac and finished with two coats of Breinig Brothers' Ever-Dure Prepared Wax.

Finish M-984 Quartered White Oak: Stained with Breinig Brothers' Mission Oak Ever-Dure Pen-O-Stain. Filled with Breinig Brothers' Ebony Genuine Silex Paste Wood Filler and finished with two coats of Breinig Brothers' Ever-Dure Interior Varnish.

Finish M-985 Birch: Filled with Breinig Brothers' Transparent Genuine Silex Paste Wood Filler and finished with two coats of Breinig Brothers' Ever-Dure Interior Varnish.

Finish M-986 Birch: Stained with Breinig Brothers' Ever-Dure Mahogany Satin Stain. Filled with Breinig Brothers' Light Mahogany Genuine Silex Paste Wood Filler and finished with two coats of Breinig Brothers' Ever-Dure Interior Varnish.

Finish M-987 Birch: Stained with Breinig Brothers' Dark Mahogany Ever-Dure Pen-O-Stain, given a coat of Breinig Brothers' Ever-Dure Pen-O-Stain Primer and finished with two coats of Breinig Brothers' Ever-Dure Interior Varnish.

Finish M-988 Birch: Stained with Breinig Brothers' Brown Mahogany Ever-Dure Pen-O-Stain, given a coat of Breinig Brothers' Ever-Dure Pen-O-Stain Primer and finished with two coats of Breinig Brothers' Ever-Dure Interior Varnish.

Finish M-989 Southern Yellow Pine: Stained with Breinig Brothers' Ever-Dure Gray Satin Stain, given a coat of Breinig Brothers' Ever-Dure Gray Glaze and finished with two coats of Breinig Brothers' Ever-Dure Satin-Lac.

Finish M-990 Birch: Stained with Breinig Brothers' Ever-Dure Gray Satin Stain, given a coat of Breinig Brothers' Ever-Dure Gray Glaze and finished with two coats of Breinig Brothers' Ever-Dure Satin-Lac.

Finish M-991 Rotary Ash: Filled with Breinig Brothers' Golden Oak Genuine Silex Paste Wood Filler and finished with two coats of Breinig Brothers' Ever-Dure Interior Varnish.

Finish M-992 Mahogany: Stained with Breinig Brothers' Ever-Dure Light Mahogany Satin Stain. Filled with Breinig Brothers' Light Mahogany Genuine Silex Paste Wood Filler and finished with two coats of Breinig Brothers' Ever-Dure Interior Varnish.

Finish M-993 Mahogany: Stained with Breinig Brothers' Ever-Dure Dark Mahogany Satin Stain. Filled with Breinig Brothers' Dark Mahogany Genuine Silex Paste Wood Filler and finished with two coats of Breinig Brothers' Ever-Dure Interior Varnish.

Finish M-994 Mahogany: Stained with Breinig Brothers' Ever-Dure Brown Mahogany Satin Stain. Filled with Breinig Brothers' Dark Mahogany Genuine Silex Paste Wood Filler and finished with two coats of Breinig Brothers' Ever-Dure Interior Varnish.

Finish M-995 White Enamel: (Not illustrated) Given three coats of Breinig Brothers' Ever-Dure White Enamel Undercoat and finished with two coats of Breinig Brothers' Ever-Dure White Enamel.

Panels illustrating the finishes on the particular woods that you are interested in may be had, together with detailed information, by addressing Breinig Brothers, Inc., Third and Grand Sts., Hoboken, N. J. Architects, builders, dealers and home owners will find it advantageous to make use of this service.

Paints and Wood Finishes That Preserve and Beautify

By Architectural Service Department Breinig Brothers, Inc., Hoboken, New Jersey

(Who will furnish color cards and finished panels on request)

IN THE selection of a permanent home there are three fundamentals, which must be followed to produce lasting results—good materials, good workmanship and good Varnishes, Enamels and Paints. The proper surface protection of both the interior and exterior are imperative where beauty and permanency are desired.

The home owner will find good Varnishes, Enamels and Paints a wise and profitable investment, while cheap and inferior materials will prove a source of continued regret and expense.

In exterior house painting select nothing but the highest grade scientifically manufactured Prepared Paint. It will wear longer and more uniformly than the old fashioned product, and will produce the most beautiful and harmonious finish effects. Be sure to have it applied by a Master Painter. Do not follow the advice of any one who does not know paints or painting. The home owner cannot afford to take this chance. Any reputable manufacturer will be glad to send color cards and literature covering all branches of painting. Likewise, the Service Bureau of your local hardware and paint dealer will gladly give authentic advice on your finishing problems.

The average person builds but one "home" in a lifetime. This usually embodies his ideal and a great deal of the pleasure and satisfaction to be derived from it in the years to come will depend upon his keeping it well preserved and inviting, both inside and out.

For new work, three coats of paint are generally required. It should be applied in thin coats, not flowed on, but brushed out well and evenly. Each coat should dry thoroughly before the next is applied. One coat of paint every few years thereafter will thoroughly preserve your property and save many a repair bill.

In repainting, surface conditions must receive more consideration. If the old paint is firm and free from chips or scale, one coat is sufficient. However, a reputable Master Painter always should be consulted on repainting work.

Essentials in Selecting Color Combinations

According to its particular type of architecture and surroundings, each home presents its own problem as to the combination of colors best suited to its environment. This selection, however, has been simplified by usage and advanced methods, to the point where any owner can make a suitable and harmonious color selection by bearing in mind the following essentials:

A house surrounded by numerous trees and much foliage appears best in the lighter colors, such as white, gray and cream.

Clear or open surroundings afford a wider range of color selection and will better carry some of the heavier colors, such as green, tan, buff and the lighter shades of brown.

As a rule, the lighter shades should be selected for body colors, as they are more pleasing and of lasting satisfaction. Heavy greens, browns, buffs and reds, are more suitable for trimming purposes or for use on restricted areas of surface.

Also it should be borne in mind that white and the lighter shades give an appearance of added size. Small houses appear larger in lighter colors and large houses appear smaller in the darker colors.

If possible, confine color combinations to two, or at the most, three colors. If you have a large house with more than the usual amount of gable, cornice and trim surface, and desire a varied color combination of four or five colors, consult a Master Painter and have him work out a pleasing combination embodying your ideas.

Variety of color in a residence is brought about through the use of different types of building materials in the one structure, such as cement and brick, stucco and wood, half-timber and half-stucco. These combinations, however, are fundamental, and if properly combined with paint and varnish, will ripen into rich beauty.

Suggested Color Combinations

The Colonial type home, with its pillars and wide expanse of lawn naturally suggests white or light cream in solid color, without contrasting trim effects.

The Dutch Colonial type likewise should be light in color. Straw or colonial yellow, with white trim, bottle or bronze green blinds and grayish green gambrel roof is very appropriate. Another suggestion for the Dutch Colonial would be pearl or pure gray body, with white trim, bottle green blinds and roof.

The hipped roof Colonial style house surrounded by profuse foliage is set off to best advantage with white body, green shutters and red roof.

A less striking effect is obtained with French gray body, and olive green shutters and roof.

The American suburban style home, with pyramid roof, which follows no set architectural precedent, is admirably adapted to the soft gray tones with just enough variance in the trimming colors to add warmth. The body might be pure gray, trim white, roof and sash green.

If this color combination appears too cold, a brighter and warmer effect can be obtained with a light drab body, ivory trim and a green roof.

The gable roof style house affords more latitude in the way of color selection. This style of architecture will better stand the darker colors, as they cut down the general appearance of height given by this type architecture. Where the house is surrounded by green foliage, neutral colors and soft brown tones are very desirable, especially when a harmonious green tone is used on the roof. With the sash and entrance in a light color, a striking contrast will result and give the tone needed to relieve the somber effect.

Years ago the name bungalow was applied to a one-story, rambling building, but today it is generally understood to mean a small house or cottage. The various shades of brown with ivory or green trim and a green roof are very pleasing.

Another effective combination is gray body, with white or ivory trim and sash, red roof and green shutters.

Many bungalows have shingled sides or gables, which should be stained with a good shingle stain. Browns, greens and reds are the most popular shades.

The above suggestions should be of considerable assistance to the owner in making a pleasing color selection for almost any type of residence. Of course, he should bear in mind the fact that shrubbery and other surroundings form the setting with which his exterior color scheme should harmonize.

Interior Wood Finishing

Interior finishing is more varied, providing a more intimate environment for the owner than the exterior finish. In planning a house one cannot be too careful of the finish selected. The most attractive homes are never gaudy, never fantastic. Different kinds of wood require different types of finish, but there is no need of sacrificing any interior decorative scheme through lack of color effects.

The information given here applies only to the finishing of new work, as refinishing involves too many details to cover properly at this time. All refinishing jobs should be discussed first with a practical Master Painter.

Interiors are usually finished according to the purpose for which the various rooms are intended, as well as in agreement with the type of architecture.

White enamelled woodwork, a light flat wall paint and an ivory colored ceiling makes a sanitary and pleasing combination for the kitchen, which blends in with the white plumbing fixtures, now found in the modern home. Varnished woodwork in the natural color of the wood is equally satisfactory and requires less care.

The most pleasing flat wall tones for the kitchen are the light shades such as ivory, cream and light tan.

Most any interior decorative scheme can be easily worked out where the woodwork is enamelled. Charming sleeping room combinations are obtained where walls and ceilings are tinted with delicate shades of pink, blue, caenstone, gray and ivory.

A particularly beautiful combination for a reception room where there is plenty of light, is white or ivory enamelled woodwork with a caenstone or putty tint flat wall paint. This is also a pleasing combination for the guest room.

Where a varnish finish is desired, on open grained woods such as oak, ash and chestnut, it is necessary to use a Paste Wood Filler.

On close grained woods, such as birch, gum, pine, cypress, fir and redwood, a Liquid Filler may be used.

Living rooms of oak, birch, gum, chestnut, ash or pine with a dull gray lacquered finish, side walls ivory and ceiling in white, make a delightful combination. Rich floor coverings and mahogany or walnut finished furniture will add life to this setting. The floors should be finished natural, in either Wax or Varnish (never use a Liquid Filler on floors.)

In the Colonial type residence, white or ivory enamelled woodwork with mahogany finished furniture can hardly be improved upon.

While gum or birch finished in mahogany is usually associated with a white enamelled finish, there are several tones of brown which are equally as effective when used in conjunction with a tan or russet flat wall finish.

Dining rooms finished in gum or birch and stained a walnut color with furniture to correspond are suggestive of richness and refinement. Side walls should be ivory, cream or a medium shade of tan, and in any of these combinations the ceiling should be kept a light color.

A particularly rich combination for an artistic living room, with or without a beamed ceiling, is a fumed oak color for the woodwork with a cream ceiling and tan side walls.

A darker color combination can be obtained with mission oak finish for the woodwork, light tan for the ceiling and a russet color for the side walls.

Combinations without number are available for almost any room, and the above suggestions are but a few of the many that can be used for the better known and more commonly used woods.

How to Qualify for the Protection of the Morgan Guarantee

DOORS are not an exception to the truth regarding the proverbial "ounce of prevention."

There's a short period in every door's life when neglect threatens its whole future. At this time the door is as sensitive to moisture as a thoroughbred trotter in training is to drafts and sprains.

Proper care during this delicate period positively insures that permanent perfection of every detail which purchasers are justified in expecting from Morgan Guaranteed Perfect Doors.

It is the time between the unwrapping of doors when they come from the freight house and the application of the final coat of protecting finish.

Following our instructions throws the full burden of responsibility on Morgan—voluntarily assumed in our binding guarantee. Neglected precautions forfeit all claims on the maker.

What Every Door Needs

The finer the exterior door the more susceptible it is to climatic and atmospheric changes before finishing. Therefore—

Just as soon as the door is taken from the depot, have the finisher give it at least *one* coat of filler. Two are better, but one will do. Because doors are stocked and shipped "in the white," with all the pores of the wood open, ready to receive moisture unless protected, they are safe in our hands and the packing protects them during shipment, but after this is removed the filler must be quickly applied.

Don't hang your doors in a damp, freshly plastered building. This also refers to all fine interior finish. Mortar, of course, contains large quantities of water, and until the moisture has dried out of the walls, the house is unsafe to live in as well as to receive fine woodwork. Manufacturers cannot be blamed if a product upon which every care is bestowed in the making is not handled properly.

A little artificial heat is a great advantage in drying out buildings before hanging hardwood doors. After the doors are hung and no more fitting is to be done, cover the ends of the stiles (both top and bottom) as well as the top of top rail and bottom of bottom rail, with at least one coat of paint. This will prevent moisture from entering the pores of the wood and is absolutely essential to the permanence of outside doors.

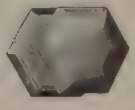
In staining use oil stain only. Water stains are dangerous, tending to crack and loosen the veneer.

If the above instructions are carried out after doors leave our hands, we can and do positively guarantee every Morgan Hardwood Door to be a Perfect Door; and furthermore, it will stay perfect and will prove a thing of lasting beauty.

Hardware That Harmonizes

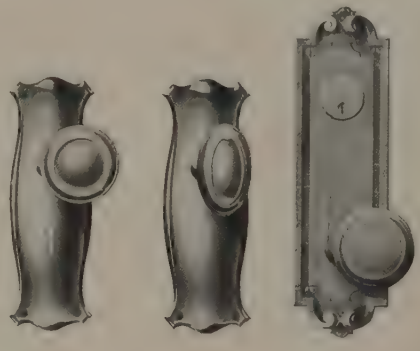
Written and illustrated especially
for "Building With Assurance"
By P. & F. Corbin

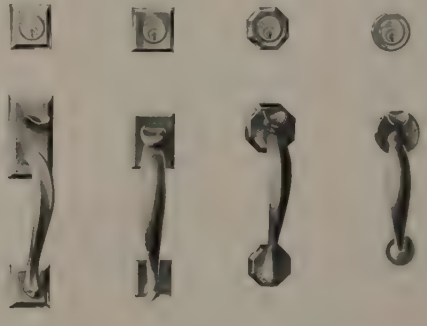
A MORGAN door deserves good hardware, in a finish in harmony with the color of the wood, of a design that carries out the ornamental motives, and of a quality that will be as satisfactory as that of the door itself. Anything inferior lessens the value and impairs the effect, while a proper selection will not only heighten the favorable impression but by ease of action, security and convenience, will prove a source of lasting satisfaction.



Outside doors, for instance, should be hung on bronze or brass butts, in order to avoid the rust that results from the exposure of iron and steel. Three butts should be used to distribute the load, and they should be heavy enough to avoid any danger of wear which will cause the door to sag. The lock should be chosen for security, and for convenience should have a thumb piece on the inside, to throw the dead bolt, instead of a key. It is usual, in modern front door locks, to have a stop in the face which makes the outer knob rigid and locks the door without the use of the dead bolt.

It is in the knob and escutcheon, or handle, that the greatest opportunity for exercising good taste is found. Simplicity of design, with ornamental details in harmony with the other motives in the entrance, are the rule. In Colonial buildings, modern handles which reproduce the types used in Revolutionary times are favorites, and Colonial knockers are often employed to give the final touch of artistic completeness. Both handles and knockers are made in exact reproduction of the graceful hand-wrought patterns of the days when artist-blacksmiths did creative work.





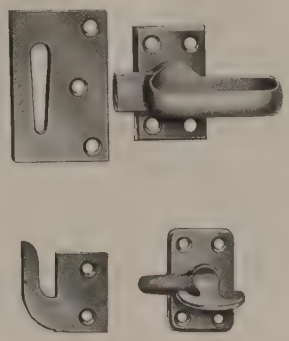
For inside openings with lighter doors, two butts are generally used, and these are frequently of steel or cast iron, brass or bronze plated. Cast iron butts have the advantage of being practically indestructible, as the points

of contact glaze, causing a stoppage of wear, while the carbon content of the metal has lubricating action. Butts of this type have been in use on European cathedrals for hundreds of years and still give as good service as at first.

Locks for inside doors are chosen to give privacy, and are simple in function and construction. Glass knobs are in favor, because of their cleanliness and beauty, with graceful Colonial types of key plates, although many patterns of knobs and escutcheons in the various schools of art are available.

Closet doors should have the same equipment as other inside doors, with the possible exception of the use of a small knob on the inside. The practice of having no knob on the inside has been abandoned because of the danger of accidentally imprisoning some one.

Bathroom doors usually have bronze butts, to avoid rusting. The best locks have a thumb piece on the inside instead of a key.



Casement windows have given use to a large variety of fastening devices. One should be chosen which draws the sash firmly into the casing, eliminating drafts. A good adjuster, which will hold the sash open at any point, is also a necessity. Brass or bronze butts should be used, because of their exposure. For double hung windows, a type of fastener which draws the two sash together is essential, together with good pulleys which do not squeak or break, or cause the wheel to strike or unduly wear the cord. A type of pulley in which the wheel runs free upon a fixed axle will give longer wear than one in which the axle turns in a hole bored in the thin casing.

The finishes approved by good taste are polished bronze or dull brass, with nickel plate for bathrooms and kitchen. Old copper is also popular. There are many other finishes procurable, and one can be chosen which harmonizes with the color of the woodwork and matches the lighting fixtures and other metal fittings.

Window Troubles: How to Avoid Them

MUCH of the pleasure to be derived from otherwise splendid houses is often marred by rattling, leaky glass in windows and doors.

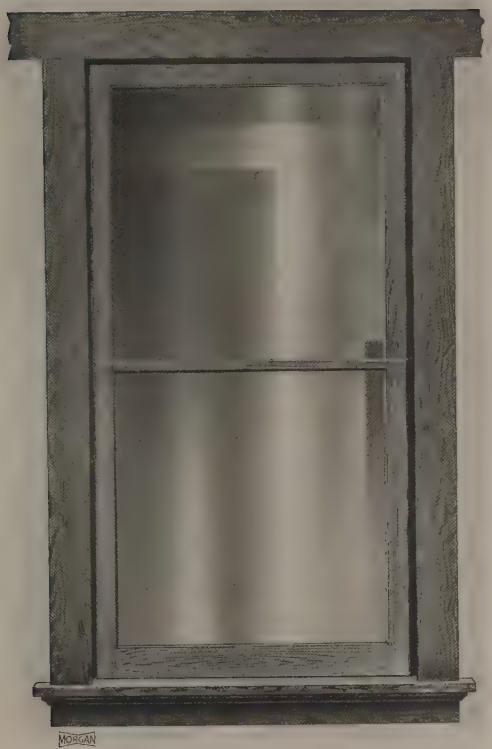
This is one of the most common faults in building. Home owners endure it only because they believe it unavoidable.

It "grates on one's nerves," it points out defects to visitors whose opinions we cherish, it causes drafts which menace health, it is downright wasteful, making excessive demands on the fuel supply. Yet it is wholly unnecessary. Window troubles, like all other common errors of home-building, can be avoided by a little careful thought. Simply specifying Morgan Doors and Windows insures absolute, permanent freedom from all these annoying experiences.

The glass in Morgan Products rests in a bed of pure linseed oil putty, made by a special process according to an exclusive Morgan formula—not the common, commercial kind. Our putty completely surrounds the edges of the glass, forming a soft, plastic cushion which absorbs shocks, excludes drafts and prevents breakage.

Morgan Putty forms a perfect non-chip, non-crack binder, uniting wood and glass into a complete unit.

"There is no added cost for "Morgan-Quality"



M-1000

Illustration of our
Stock Check Rail

M-1000

2 Light Windows 1⅜" Check Rail

Carried in stock in the following sizes.

Size of Glass	Size of Glass	Size of Glass	Size of Glass	Size of Glass	Size of Glass	Size of Glass	Size of Glass
12 x 16	18 x 20	20 x 30	24 x 18	26 x 22	28 x 20	30 x 24	34 x 26
12 x 18	18 x 24	20 x 32	24 x 20	26 x 24	28 x 22	30 x 26	34 x 28
12 x 20	18 x 26		24 x 22	26 x 26	28 x 24	30 x 28	
	18 x 28	22 x 16	24 x 24	26 x 28	28 x 26	30 x 30	36 x 24
14 x 20	18 x 30	22 x 18	24 x 26	26 x 30	28 x 28	30 x 32	36 x 26
	18 x 32	22 x 20	24 x 28	26 x 32	28 x 30	30 x 34	36 x 28
16 x 16		22 x 22	24 x 30	26 x 34	28 x 32	30 x 36	36 x 30
16 x 18	20 x 16	22 x 24	24 x 32	26 x 36	28 x 34		36 x 32
16 x 20	20 x 18	22 x 26	24 x 34		28 x 36	32 x 24	
16 x 24	20 x 20	22 x 28	24 x 36	27½ x 24		32 x 26	40 x 24
16 x 26	20 x 22	22 x 30		27½ x 28	30 x 16	32 x 28	40 x 26
16 x 28	20 x 24	22 x 32	26 x 16		30 x 18	32 x 30	40 x 28
	20 x 26		26 x 18	28 x 16	30 x 20	32 x 32	40 x 30
18 x 16	20 x 28	24 x 16	26 x 20	28 x 18	30 x 22	32 x 36	40 x 32
18 x 18							

This Morgan Design can be built in other sizes.

M-1001

M-1002

M-1001

Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
16 x 16	20 x 20	22 x 26	26 x 20
16 x 18	20 x 22	22 x 28	26 x 24
16 x 20	20 x 24		26 x 26
16 x 24	20 x 26	24 x 20	26 x 28
	20 x 28	24 x 24	
18 x 18		24 x 26	28 x 24
18 x 20	22 x 20	24 x 28	28 x 26
18 x 24	22 x 24		28 x 28
18 x 26			

Sizes wider than above, we advise use of Design M-1002 to harmonize.

Bottom Sash can be supplied divided like top if desired.

M-1002

Carried in stock in the following sizes, 1⅜" check rail.

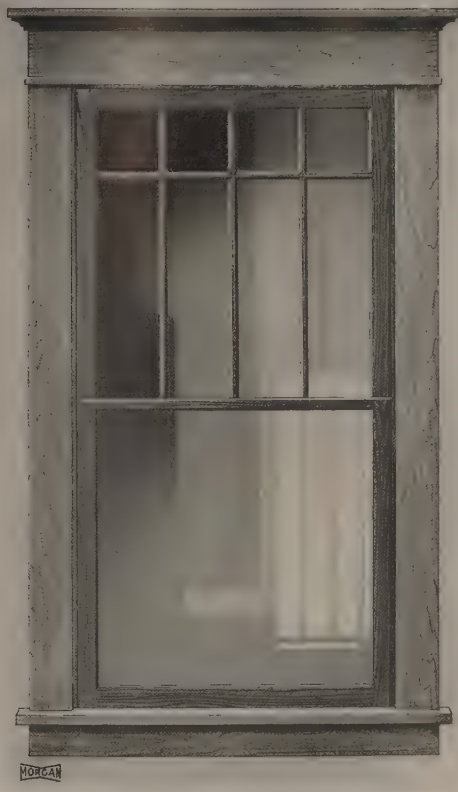
Size of Glass	Size of Glass	Size of Glass	Size of Glass
20 x 20	24 x 16	26 x 26	30 x 26
20 x 22	24 x 18	26 x 28	30 x 28
20 x 24	24 x 20		
20 x 26	24 x 24	28 x 20	32 x 24
20 x 28	24 x 26	28 x 24	32 x 26
	24 x 28	28 x 26	32 x 28
22 x 20		28 x 28	
22 x 24	26 x 18		36 x 24
22 x 26	26 x 20	30 x 20	36 x 26
22 x 28	26 x 24	30 x 24	36 x 28

Sizes wider than above, should be made 4 lights wide to harmonize.

Bottom Sash can be supplied divided like top if desired.

These Morgan Designs can be built in other sizes.

M-1003



M-1004

M-1003

Carried in stock in the following sizes, 1⅜″ check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
16 x 16	20 x 24	24 x 28	30 x 20
16 x 18	20 x 26		30 x 24
16 x 20	20 x 28	26 x 20	30 x 26
16 x 24		26 x 24	30 x 28
	22 x 20	26 x 26	
18 x 18	22 x 24	26 x 28	32 x 24
18 x 20	22 x 26		32 x 26
18 x 24	22 x 28	28 x 20	32 x 28
18 x 26		28 x 24	
	24 x 20	28 x 26	36 x 24
20 x 20	24 x 24	28 x 28	36 x 26
20 x 22	24 x 26		36 x 28

Layout—Height of upper row 8″.
Windows with glass 16″ to 26″ wide, 3 lights wide.
Windows with glass 28″ to 36″ wide, 4 lights wide.

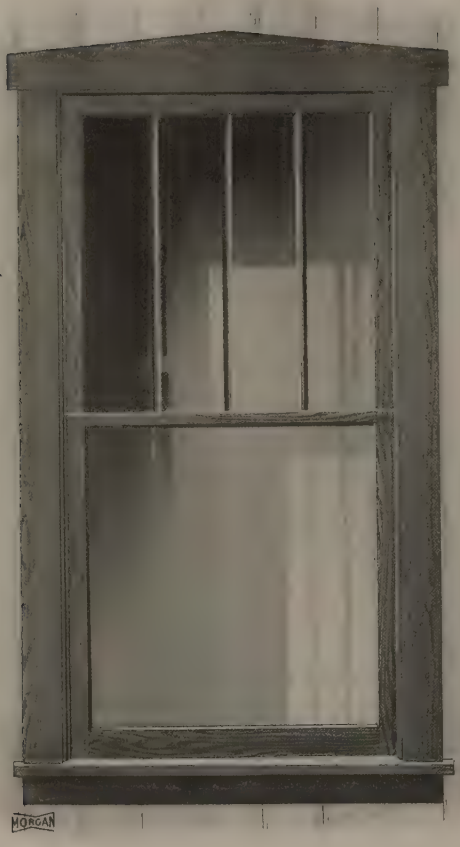
M-1004

Carried in stock in the following sizes, 1⅜″ check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
16 x 16	20 x 24	24 x 28	30 x 20
16 x 18	20 x 26		30 x 24
16 x 20	20 x 28	26 x 20	30 x 26
16 x 24		26 x 24	30 x 28
	22 x 20	26 x 26	
18 x 18	22 x 24	26 x 28	32 x 24
18 x 20	22 x 26		32 x 26
18 x 24	22 x 28	28 x 20	32 x 28
18 x 26		28 x 24	
	24 x 20	28 x 26	36 x 24
20 x 20	24 x 24	28 x 28	36 x 26
20 x 22	24 x 26		36 x 28

Layout—Height of upper row 6″.
Windows with glass 16″ to 20″ wide, 3 lights wide.
Windows with glass 22″ to 26″ wide, 4 lights wide.
Windows with glass 28″ to 32″ wide, 5 lights wide.
Windows with glass 36″ wide, 6 lights wide.

These Morgan Designs can be built in other sizes.



M-1005

M-1005½

M-1005

Carried in stock in the following sizes, 1⅜″ check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
16 x 16	20 x 24	24 x 28	30 x 20
16 x 18	20 x 26		30 x 24
16 x 20	20 x 28	26 x 20	30 x 26
16 x 24		26 x 24	30 x 28
	22 x 20	26 x 26	
18 x 18	22 x 24	26 x 28	32 x 24
18 x 20	22 x 26		32 x 26
18 x 24	22 x 28	28 x 20	32 x 28
18 x 26		28 x 24	
	24 x 20	28 x 26	36 x 24
20 x 20	24 x 24	28 x 28	36 x 26
20 x 22	24 x 26		36 x 28

Windows with glass 16″ to 20″ wide, 3 lights wide.
Windows with glass 22″ to 28″ wide, 4 lights wide.
Windows with glass 30″ to 36″ wide, 5 lights wide.
Bottom Sash can be supplied divided like top if desired.

M-1005½

Carried in stock in the following sizes, 1⅜″ check rail.

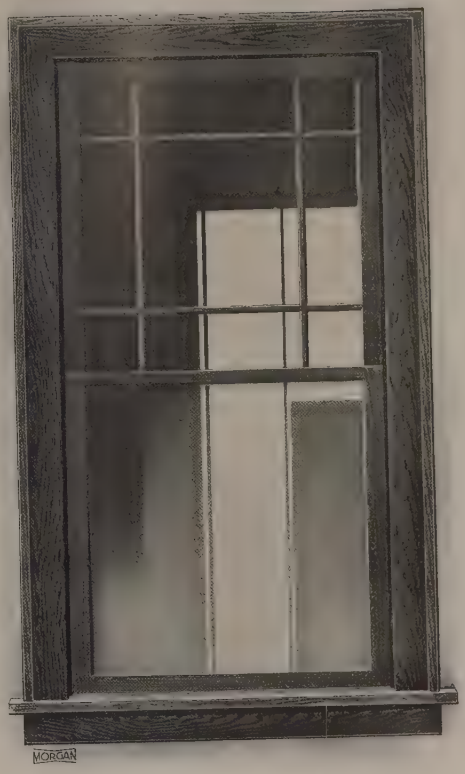
Size of Glass	Size of Glass	Size of Glass	Size of Glass
16 x 16	20 x 24	24 x 28	30 x 20
16 x 18	20 x 26		30 x 24
16 x 20	20 x 28	26 x 20	30 x 26
16 x 24		26 x 24	30 x 28
	22 x 20	26 x 26	
18 x 18	22 x 24	26 x 28	32 x 24
18 x 20	22 x 26		32 x 26
18 x 24	22 x 28	28 x 20	32 x 28
18 x 26		28 x 24	
	24 x 20	28 x 26	36 x 24
20 x 20	24 x 24	28 x 28	36 x 26
20 x 22	24 x 26		36 x 28

Made only 3 lights wide.

Bottom Sash can be supplied divided like top if desired.

These Morgan Designs can be built in other sizes.

M-1007



M-1008

M-1007

Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
20 x 20	22 x 26	26 x 26	30 x 24
20 x 22		26 x 28	30 x 26
20 x 24	24 x 20	26 x 30	30 x 28
20 x 26	24 x 24		30 x 30
	24 x 26	28 x 24	
22 x 20	24 x 28	28 x 26	32 x 28
22 x 22		28 x 28	32 x 30
22 x 24	26 x 24	28 x 30	

Windows with glass sizes other than above divided to match.

Bottom Sash can be supplied divided like top if desired.

M-1008

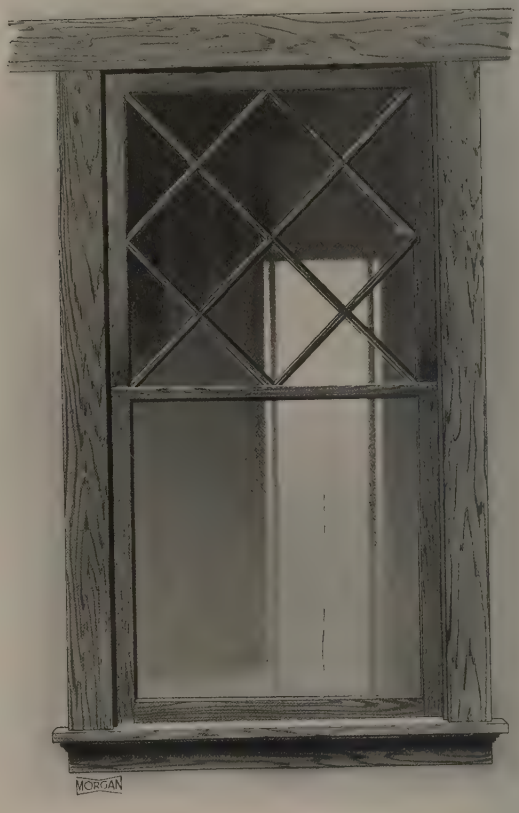
Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
20 x 18	22 x 26	26 x 20	28 x 30
20 x 20	22 x 28	26 x 24	
20 x 24		26 x 26	30 x 24
20 x 26	24 x 18	26 x 28	30 x 26
20 x 28	24 x 20		30 x 28
	24 x 24	28 x 24	30 x 30
22 x 20	24 x 26	28 x 26	
22 x 24	24 x 28	28 x 28	

Layout—Corner lights 5″ x 5″.

These Morgan Designs can be built in other sizes.

M-1009



M-1010

M-1009

Carried in stock in the following sizes, 1⅜″ check rail.

Size of Glass	Size of Glass
24 x 24	28 x 26
24 x 26	28 x 28
24 x 28	28 x 30
24 x 30	
26 x 24	30 x 26
26 x 26	30 x 28
26 x 28	30 x 30
26 x 30	

Layout—Corner lights 5″ x 5″.

M-1010

Carried in stock in the following sizes, 1⅜″ check rail.

Size of Glass	Size of Glass	Size of Glass
20 x 20	24 x 28	28 x 26
20 x 22		28 x 28
20 x 24	26 x 24	28 x 30
20 x 26	26 x 26	
	26 x 28	30 x 24
24 x 20		30 x 26
24 x 24	28 x 24	30 x 28
24 x 26		30 x 30

These Morgan Designs can be built in other sizes.

M-1011

M-1013

M-1011

Sizes that are appropriate for this design can be made promptly. We suggest for best effect that the top light of the window be square and not less than 20″ x 20″.

M-1013

Carried in stock in the following sizes 1⅜″ check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
16 x 16	20 x 24	24 x 28	30 x 20
16 x 18	20 x 26		30 x 24
16 x 20	20 x 28	26 x 20	30 x 26
16 x 24		26 x 24	30 x 28
	22 x 20	26 x 26	
18 x 18	22 x 24	26 x 28	32 x 24
18 x 20	22 x 26		32 x 26
18 x 24	22 x 28	28 x 20	32 x 28
18 x 26		28 x 24	
	24 x 20	28 x 26	36 x 24
20 x 20	24 x 24	28 x 28	36 x 26
20 x 22	24 x 26		36 x 28

Windows with glass 16″ to 20″ wide, 3 top lights wide.
Windows with glass 22″ to 28″ wide, 4 top lights wide.
Windows with glass 30″ to 36″ wide, 5 top lights wide.

These Morgan Designs can be built in all sizes.

M-1014

M-1015

M-1014

Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
16 x 16	20 x 24	24 x 28	30 x 20
16 x 18	20 x 26		30 x 24
16 x 20	20 x 28	26 x 20	30 x 26
16 x 24		26 x 24	30 x 28
	22 x 20	26 x 26	
18 x 18	22 x 24	26 x 28	32 x 24
18 x 20	22 x 26		32 x 26
18 x 24	22 x 28	28 x 20	32 x 28
18 x 26		28 x 24	
	24 x 20	28 x 26	36 x 24
20 x 20	24 x 24	28 x 28	36 x 26
20 x 22	24 x 26		36 x 28

Windows with glass 16″ to 20″ wide, 3 top lights wide.
Windows with glass 22″ to 28″ wide, 4 top lights wide.
Windows with glass 30″ to 36″ wide, 5 top lights wide.

M-1015

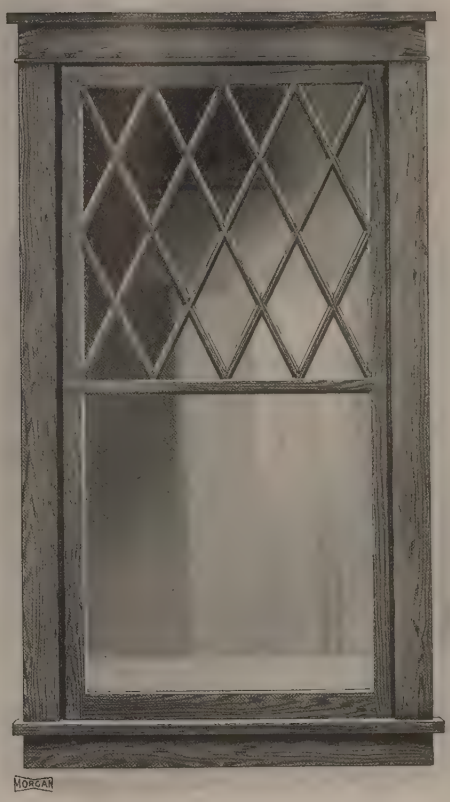
Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
16 x 16	20 x 24	24 x 28	30 x 20
16 x 18	20 x 26		30 x 24
16 x 20	20 x 28	26 x 20	30 x 26
16 x 24		26 x 24	30 x 28
	22 x 20	26 x 26	
18 x 18	22 x 24	26 x 28	32 x 24
18 x 20	22 x 26		32 x 26
18 x 24	22 x 28	28 x 20	32 x 28
18 x 26		28 x 24	
	24 x 20	28 x 26	36 x 24
20 x 20	24 x 24	28 x 28	36 x 26
20 x 22	24 x 26		36 x 28

Windows with glass 16″ to 20″ wide, 3 top lights wide.
Windows with glass 22″ to 28″ wide, 4 top lights wide.
Windows with glass 30″ to 36″ wide, 5 top lights wide.

These Morgan Designs can be built in other sizes.

M-1016



M-1018

M-1016

Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
16 x 16	20 x 24	24 x 28	30 x 20
16 x 18	20 x 26		30 x 24
16 x 20	20 x 28	26 x 20	30 x 26
16 x 24		26 x 24	30 x 28
	22 x 20	26 x 26	
18 x 18	22 x 24	26 x 28	32 x 24
18 x 20	22 x 26		32 x 26
18 x 24	22 x 28	28 x 20	32 x 28
18 x 26		28 x 24	
	24 x 20	28 x 26	36 x 24
20 x 20	24 x 24	28 x 28	36 x 26
20 x 22	24 x 26		36 x 28

Windows with glass 16″ to 20″ wide, 3 top lights wide.
Windows with glass 22″ to 28″ wide, 4 top lights wide.
Windows with glass 30″ to 36″ wide, 5 top lights wide.

M-1018

Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	Size of Glass	Size of Glass	Size of Glass
20 x 16	22 x 26	26 x 26	30 x 26
20 x 18	22 x 28	26 x 28	30 x 28
20 x 20			
20 x 22	24 x 20	28 x 20	32 x 24
20 x 24	24 x 24	28 x 24	32 x 26
20 x 26	24 x 26	28 x 26	32 x 28
20 x 28	24 x 28	28 x 28	
			36 x 24
22 x 20	26 x 20	30 x 20	36 x 26
22 x 24	26 x 24	30 x 24	36 x 28

These Morgan Designs can be built in other sizes.

M-1029

M-1030

M-1029

Carried in stock in the following sizes, 1⅜″ check rail.

Size of Glass

Top Light	Bottom Light
36 x 16	36 x 36
40 x 16	40 x 40
40 x 16	40 x 44
44 x 16	44 x 40
44 x 16	44 x 44

M-1030

Carried in stock in the following sizes, 1⅜″ check rail.

Size of Glass

Top Light	Bottom Light
36 x 16	36 x 36
40 x 16	40 x 40
40 x 16	40 x 44
44 x 16	44 x 40
44 x 16	44 x 44

Layout—Corner lights 5″ x 5″.

These Morgan Designs can be built in other sizes.

M-1040

M-1041

M-1040

Illustration shows top light glazed Leaded Double Strength, Metal Bars.

Carried in stock in the following sizes, 1⅜" check rail.

Size of Glass	
Top Light	Bottom Light
36 x 16	36 x 36
40 x 16	40 x 40
40 x 16	40 x 44
44 x 16	44 x 40
44 x 16	44 x 44

M-1041

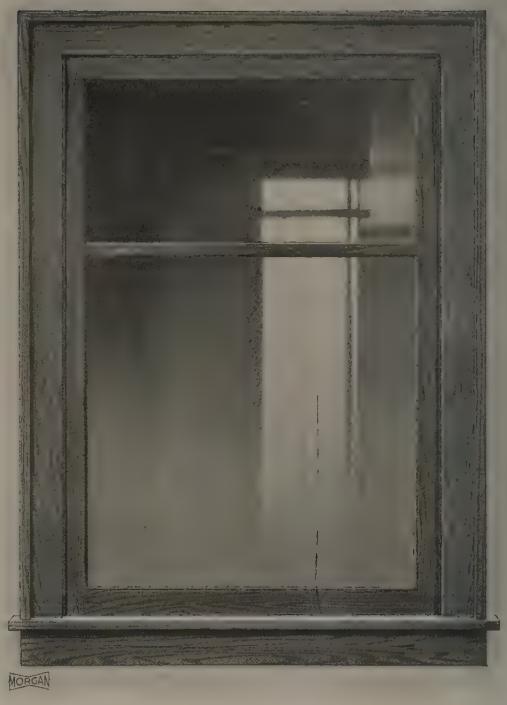
Illustration shows top light glazed Leaded Bevel Plate, Metal Bars.

Carried in stock in the following sizes 1⅜" check rail.

Size of Glass	
Top Light	Bottom Light
36 x 16	36 x 36
40 x 16	40 x 40
40 x 16	40 x 44
44 x 16	44 x 40
44 x 16	44 x 44

These Morgan Designs can be built in other sizes.

M-1050



M-1051

M-1050

Carried in stock in the following sizes, 1⅜″ thick.

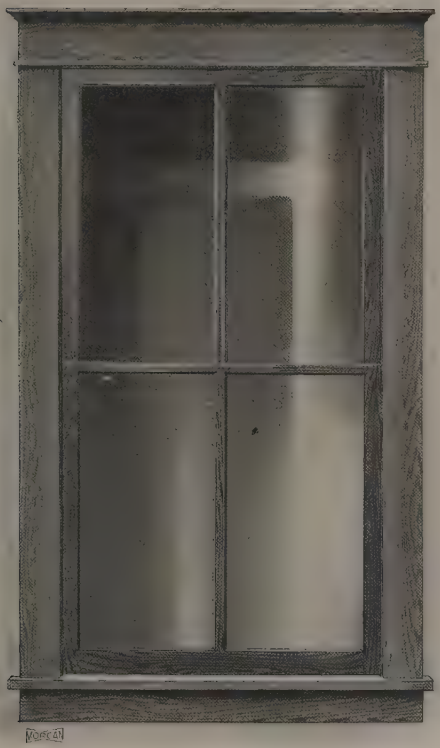
Size of Glass
36 x 52
40 x 56
44 x 56
44 x 60

M-1051

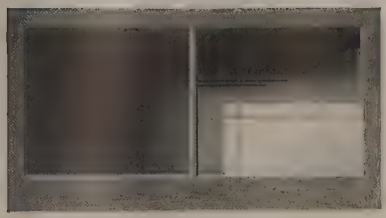
Carried in stock in the following sizes, 1⅜″ thick.

Size of Glass	
Top Light	Bottom Light
36 x 16	36 x 36
40 x 16	40 x 40
40 x 16	40 x 44
44 x 16	44 x 40
44 x 16	44 x 44

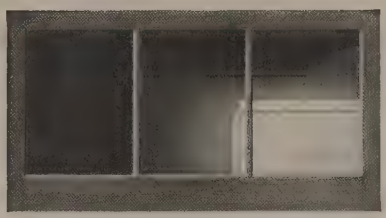
These Morgan Designs can be built in other sizes.



M-1100



M-1150



M-1160—1⅛″ thick
M-1161—1⅜″ thick

M-1100

4 Light Windows, 1⅜″ check rail.

Carried in stock in the following sizes.

Size of Glass	Size of Glass	Size of Glass
10 x 20	12 x 26	14 x 26
10 x 24	12 x 28	14 x 28
10 x 26	12 x 30	14 x 30
10 x 28	12 x 32	14 x 32
10 x 30	12 x 34	14 x 34
12 x 16	12 x 36	14 x 36
12 x 18	13¼ x 24	15 x 28
12 x 20	13¼ x 28	15 x 30
12 x 22	14 x 20	15 x 32
12 x 24	14 x 24	

M-1150

2 Light Cellar Sash, 1⅜″ thick.

Carried in stock in the following sizes.

Size of Glass	Size of Glass
10 x 12	12 x 24
10 x 14	14 x 16
10 x 16	14 x 18
12 x 12	14 x 20
12 x 14	14 x 24
12 x 16	14 x 28
12 x 18	
12 x 20	

M-1160

3 Light Cellar Sash 1⅛″ thick.

Carried in stock in the following sizes.

Size of Glass
7 x 9
8 x 10
9 x 12
9 x 14
9 x 16
10 x 12
10 x 14
10 x 16
12 x 14
12 x 16

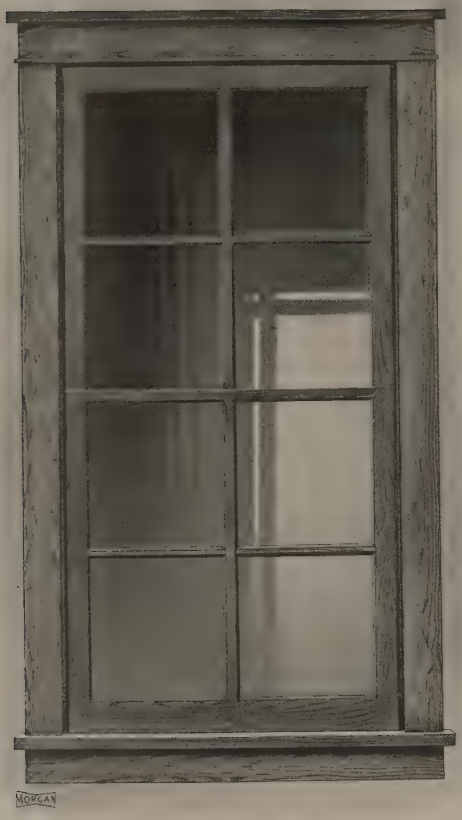
M-1161

3 Light Cellar Sash 1⅜″ thick.

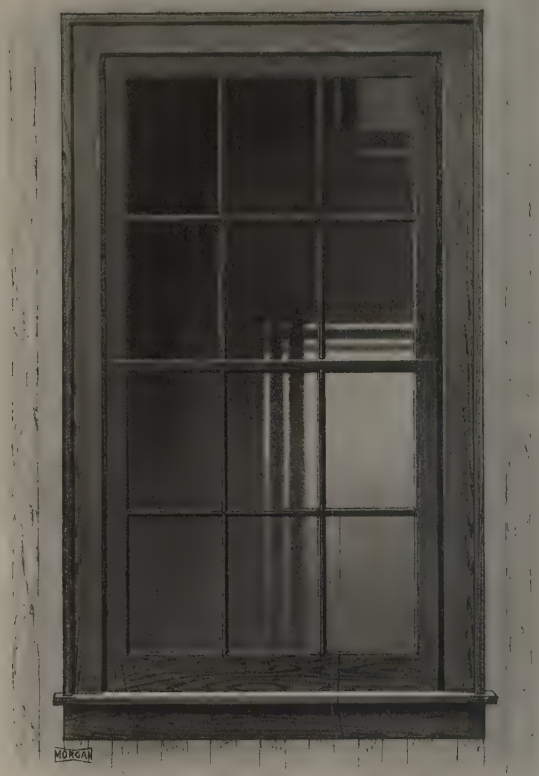
Carried in stock in the following sizes.

Size of Glass
10 x 12
10 x 16

These Morgan Designs can be built in other sizes.



M-1200—1⅛″ thick
M-1250—1⅜″ thick



M-1300—1⅛″ thick
M-1350—1⅜″ thick

M-1200

8 Light Windows

1⅛″ Plain Rail

Carried in stock in the following sizes.

Size of Glass
8 x 10
8 x 12
9 x 12
10 x 12
10 x 14
10 x 16
12 x 14
12 x 16
12 x 18

M-1250

8 Light Windows

1⅜″ Check Rail

Carried in stock in the following sizes.

Size of Glass
8 x 10
10 x 12
10 x 14
10 x 16
12 x 14
12 x 16
14 x 16
14 x 18
14 x 20

M-1300

12 Light Windows

1⅛″ Plain Rail

Carried in stock in the following sizes.

Size of Glass
7 x 9
8 x 10
8 x 12
8 x 14
9 x 12
9 x 14
10 x 12
10 x 14
10 x 15
10 x 16
10 x 18
12 x 14

M-1350

12 Light Windows

1⅜″ Check Rail

Carried in stock in the following sizes.

Size of Glass
8 x 10
8 x 12
9 x 12
10 x 12
10 x 14
10 x 16
10 x 18
12 x 14
12 x 16
12 x 18
12 x 20

These Morgan Designs can be built in other sizes.

M-1389

M-1384

M-1386

M-1384

4 Light Barn Sash, 1⅛″ thick.

Carried in stock in the following sizes:

Size of Glass
8 x 10
9 x 12
9 x 14
10 x 12
10 x 14
12 x 14
12 x 16

M-1389

9 Light Barn Sash, 1⅛″ thick.

Carried in stock in the following sizes:

Size of Glass
8 x 10
10 x 12

M-1386

6 Light Barn Sash, 1⅛″ thick.

Carried in stock in the following sizes:

Size of Glass
8 x 10
10 x 12

These Morgan Designs can be built in other sizes.

MORGAN STANDARDIZED CASEMENT SASH

M-1400

M-1401

M-1402

THE demand for Casement Sash varies so much in regard to sizes that it is impossible to carry a stock. We have constantly on hand a large quantity of knock-down material for these designs, or any other designs that may be desired, and can furnish them promptly.

These Morgan Designs can be built in all sizes.

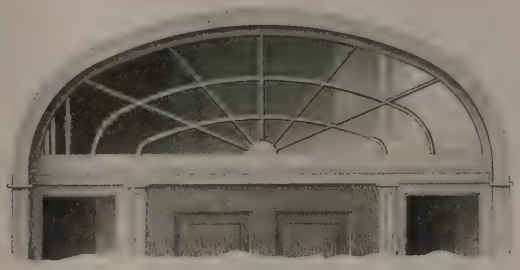
M-1403

M-1404

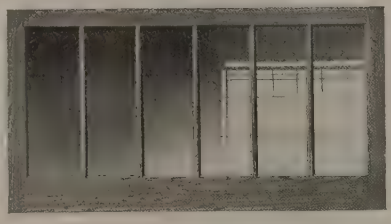
M-1405

THE demand for Casement Sash varies so much in regard to sizes that it is impossible to carry a stock. We have constantly on hand a large quantity of knock-down material for these designs, or any other designs, and can furnish them promptly.

These Morgan Designs can be built in all sizes.

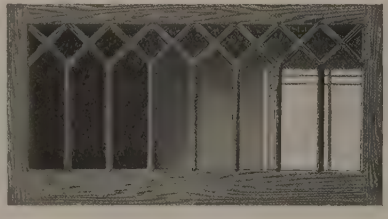


M-1480

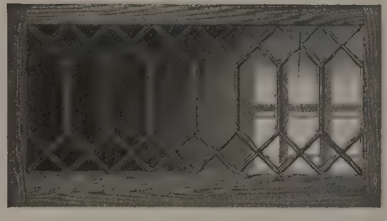


M-1466

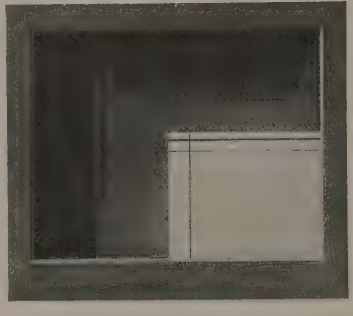
M-1469



M-1467



M-1468



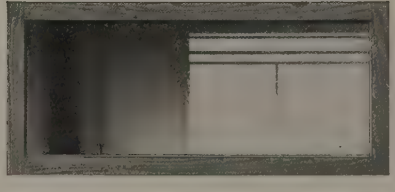
M-1427

1 Light Sash 1⅜″ thick.

Carried in stock in the following sizes:

Size of Glass

16 x 16	20 x 16	28 x 20
16 x 18	20 x 18	28 x 24
16 x 20	20 x 20	28 x 28
16 x 24	20 x 24	
		30 x 16
18 x 18	24 x 16	30 x 18
18 x 20	24 x 18	30 x 20
18 x 24	24 x 20	30 x 24
	24 x 24	
	24 x 28	
	24 x 30	



M-1440

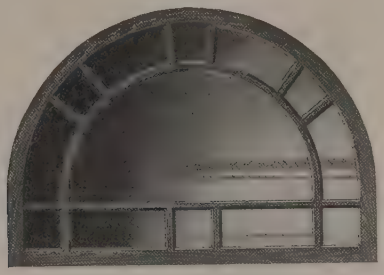
1 Light Transom 1⅜″ thick.

Carried in stock in the following sizes:

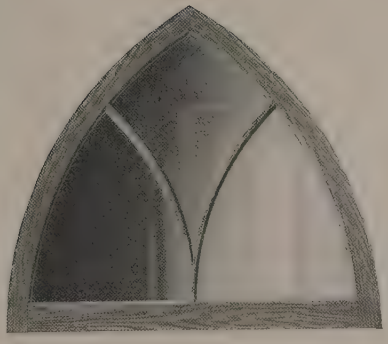
Size of Opening

2-6 x 1-0	2-10 x 1-2
2-6 x 1-2	
	3- 0 x 1-0
2-8 x 1-0	3- 0 x 1-2
2-8 x 1-2	3- 0 x 1-4
2-8 x 1-4	3- 0 x 1-6
2-8 x 1-6	3- 0 x 1-8
	3- 0 x 2-0

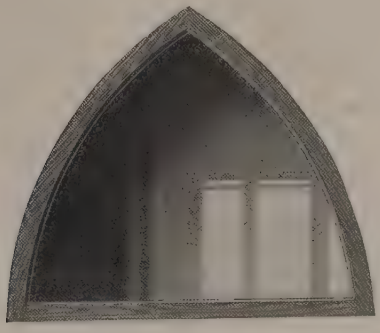
These Morgan Designs can be built in all sizes.



M-1481

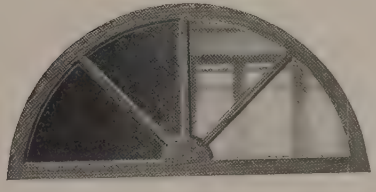


M-1482

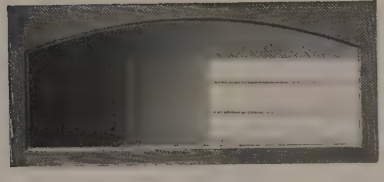


M-1483

M-1484



M-1485



M-1486

M-1487

Sash illustrated on this page are not used extensively; therefore, do not carry a stock made up.

These Morgan Designs can be built in all sizes.

Dress Your Home in an "Overcoat"

COAL is scarce and getting scarcer. As the supply goes down, the price goes up. Comfortable warmth is a luxury. It has become necessary to utilize every available means for conserving heat to ward off colds and combat the hazards of worse disorders.

An "overcoat" of standard storm windows and standard storm doors affords the best cold weather protection. It keeps out the cold, yet permits free ventilation without drafts.

It saves enough coal in two or three seasons to cover the cost plus installation. This cost will be lowered by including the complete equipment in the original order.

Combination Standard Storm and Screen Door

Changed With the Seasons as Easily as a Suit of Clothes

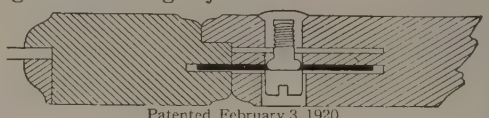
Gone forever, in Morgan-equipped homes, is the old-time labor of taking down screen doors and putting up storm doors. Morgan makes one door to serve both purposes.

M-1500

The Morgan Standard Combination Storm and Screen Door never comes down, summer or winter. So perfectly does it look and act that its dual role is not even suspected.

It consists of a sturdy permanent frame and two detachable panels—one of glass, the other of screen. Either the glass or screen panel can be instantly and securely fastened in the permanent frame with "The Continental Panel Lock." This method of fastening glass or screen panel in our "All Season" doors is practical and superior to all others.

Note from the illustration below that the metal lock is adjustable. Each half turn of the screw toward the lock increases the pressure and holds the panel firmly, thereby eliminating all rattling and at the same time forming a weather tight joint.



Patented February 3, 1920

To Remove Panel: Turn four screws one quarter turn outward so that screws stand in a vertical position as shown in Figure 1.

To Fasten Panel: Turn all screws inward until panel is tight and does not rattle, leaving the screws in a horizontal position as shown in Figure 2. This locks the panel.

Compare this quick, easy and clean method with the heavy, bothersome, dirty job it supplants. After two or three changes by the old way the screws refuse to hold and the hinges must be changed to new positions. Soon the door frame is disfigured with many holes and cut-outs for hinges, and presents a dilapidated appearance. Then, too, the dreaded operation is usually postponed until the early fly has been admitted, to propagate without hindrance, or a sudden cold spell makes it doubly disagreeable.

There are several styles to select from—see page 343—no fear of monotony or of duplicating other houses. Patterns that harmonize with regular doors are recommended. It is cheaper to buy and have them shipped all together—Door, Screen Panel, Storm Sash.

Each set is furnished complete and consists of the following:

One door with patented lock to receive and hold panels.
One storm panel, glass held in place with wood bars.
One black japanned wire screen panel. (Pearl or Copper Wire can be supplied at additional cost.)
The Glass and Screen Panels are fitted ready for immediate use.

Figure 1

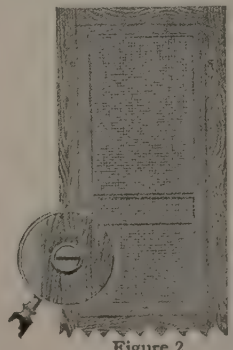
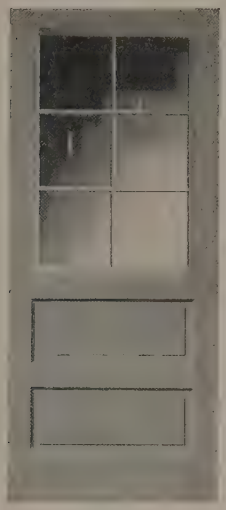


Figure 2

The Combination Storm and Screen Door illustrated is carried in stock in standard sizes.

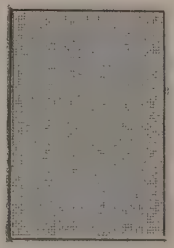
MORGAN STANDARDIZED COMBINATION DOORS



M-1500

Stock Sizes

2- 8½ x 6-9	1⅛
2-10½ x 6-9	1⅛
3- 0½ x 6-9	1⅛
2- 8½ x 7-1	1⅛
2-10½ x 7-1	1⅛
3- 0½ x 7-1	1⅛



Screen for M-1500

M-1505

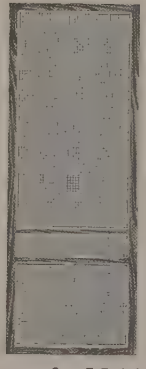
Stock Sizes

2- 8½ x 6-9	1⅛
2-10½ x 7-1	1⅛
3- 0½ x 7-1	1⅛

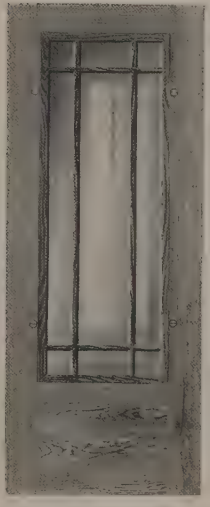
M-1506

Stock Sizes

2- 8½ x 6- 9	1⅛
2-10½ x 6- 9	1⅛
3- 0½ x 6- 9	1⅛
2-10½ x 6-11	1⅛
2- 8½ x 7- 1	1⅛
2-10½ x 7- 1	1⅛
3- 0½ x 7- 1	1⅛



Screen for M-1505, M-1506, M-1507



M-1507

Stock Sizes

2- 8½ x 6-9	1⅛
2-10½ x 6-9	1⅛
3- 0½ x 6-9	1⅛
2- 8½ x 7-1	1⅛
2-10½ x 7-1	1⅛
3- 0½ x 7-1	1⅛

Complete set includes Wood Frame, Storm Sash, and Screen Panel.

MORGAN STANDARDIZED STORM SASH

M-1510

M-1511

M-1512

M-1513

M-1514

M-1515

M-1516

The Storm Sash illustrated carried in stock in all standard sizes.

These Morgan Designs can be built in any size.

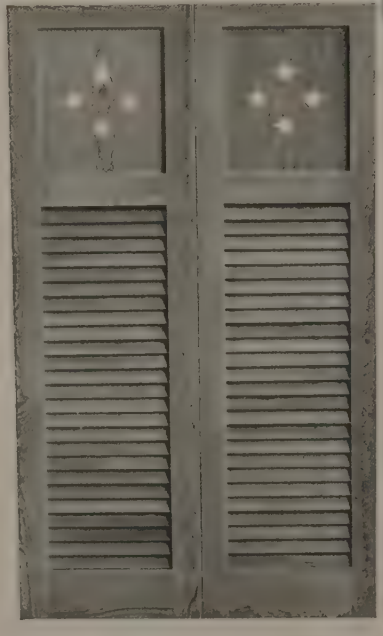
A few of the thousands of homes in which Morgan millwork is installed.

M-1600

Outside Blinds are extensively used in many localities and the requirements vary to such an extent that it is impossible to state here just which sizes are carried in stock at our various warehouses. The requirements are for:

All Rolling Slats,
Half Rolling and Half Stationary Slats,
All Stationary Slats,
both 1⅛ and 1⅜ inches thick.

M-1601



M-1602

These Morgan Designs can be built in any size.

M-1603

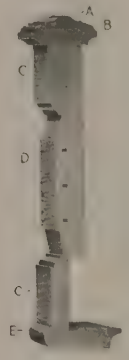
Shutters are in demand and their use is increasing. As with Outside Blinds, we cannot give a list here of styles and sizes carried in stock at our various distributing points. They are 1⅛ and 1⅜ inches thick. Special designs of vents or cut-outs can be had.

M-1604

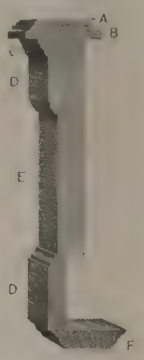
M-1605

These Morgan Designs can be built in any size.

MORGAN STANDARDIZED STAIR WORK

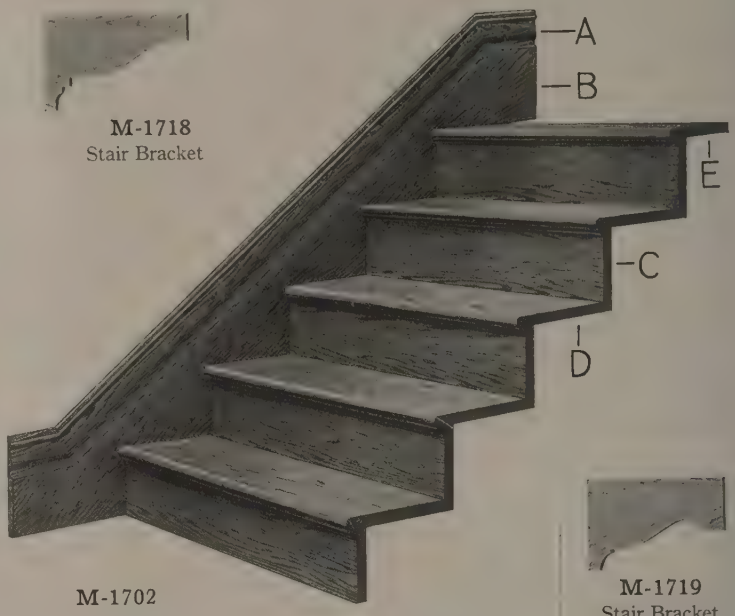


M-1700



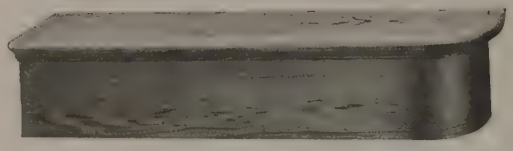
M-1701

M-1718
Stair Bracket

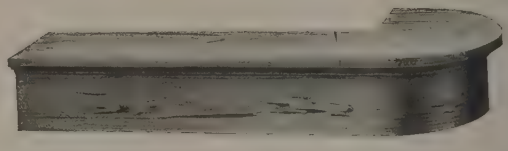


M-1702

M-1719
Stair Bracket



M-1725



M-1726

M-1727

M-1700

Paneled Face String consists of:

A Fillet
B Shoe
C Stile
D Panel
E Ceiling Casing

M-1701

Paneled Face String consists of:

A Fillet
B Shoe
C Moulding
D Stile
E Panel
F Ceiling Casing

M-1702

Stair Section consists of:

A Base Mould
B Wall String
C Riser
D Tread
E Nosing

M-1725

Starting Step built to match Rise and Run.

M-1726

Starting Step built to match Rise and Run.

M-1727

Starting Step built to match Rise and Run.

These Morgan Designs can be built in all woods.

MORGAN STANDARDIZED STAIR NEWELS

M-1740

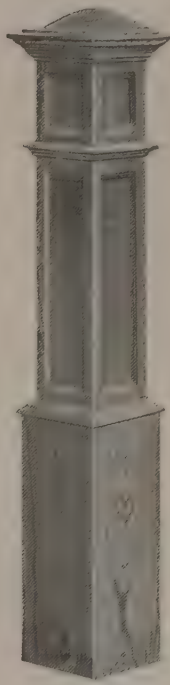
Stock size
6″ x 6″, 4-6

Plain Red Oak
Yellow Pine

M-1741

Stock size
6″ x 6″, 4-6

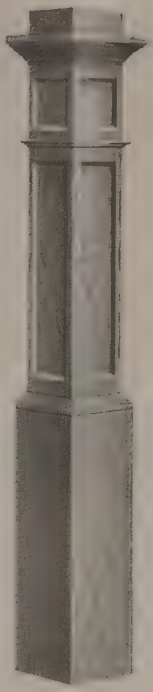
Plain Red Oak
Birch
Yellow Pine



M-1741½

Stock size
6″ x 6″, 4-6

Plain Red Oak
Birch
Yellow Pine



M-1742½

Stock size
6″ x 6″, 4-6

Plain Red Oak
Birch
Yellow Pine

M-1743

Stock size
6″ x 6″, 4-6

Plain Red Oak
Birch
Yellow Pine

M-1741 shown in stair design M-203, on page 101

These Morgan Designs can be built in other woods and sizes.

MORGAN STANDARDIZED STAIR NEWELS

M-1744

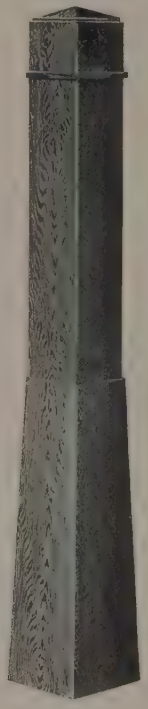
Size
4½″ x 4½″
Built to order

M-1744½

Stock size
6″ x 6″, 4-6
Plain Red Oak
Yellow Pine

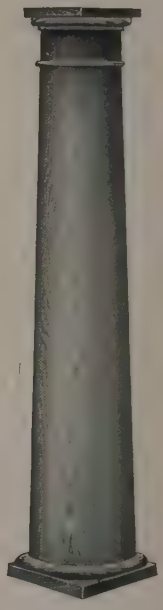
M-1746

Size
6″ x 6″, 4-6
Built to order



M-1747

Stock size
6″ x 6″, 4-0
Plain Red Oak
Yellow Pine



M-1748

Size
8″ x 8″, 4-0
Built to order

M-1744 shown in stair design M-201, on page 99
M-1747 shown in stair design M-202, on page 100
M-1748 shown in stair design M-205, on page 103

These Morgan Designs can be built in all woods and sizes.

MORGAN STANDARDIZED STAIR NEWELS

M-1755

Stock size
5″ x 5″, 5-6

Plain Red Oak
Birch
Yellow Pine

M-1756

Stock size
5″ x 5″, 5-6

Plain Red Oak
Birch
Yellow Pine

M-1757

Size
5″ x 5″, 5-6

Built to order

M-1758

Stock size
5″ x 5″, 5-6

Plain Red Oak
Birch
Yellow Pine

M-1759

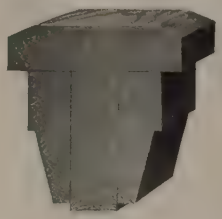
Stock size
5″ x 5″, 5-6

Plain Red Oak
Birch
Yellow Pine

M-1756 shown in stair design M-207, on page 105
M-1758 shown in stair design M-203, on page 101
M-1759 shown in stair designs M-202 and M-209, on pages 100 and 106

These Morgan Designs can be built in other woods and sizes.

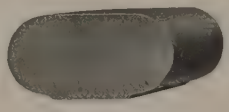
MORGAN STANDARDIZED STAIR RAIL AND BALUSTERS



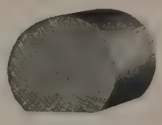
M-1765
Size
3″ x 3¾″
Built to order

M-1766
Stock size
2⅜″ x 3″
Plain Red Oak
Yellow Pine

M-1767
Stock size
2⅜″ x 3″
Plain Red Oak
Birch
Yellow Pine



M 1768
Size
3″ x 1¾″
Built to order



M-1770
Size
1¾″ x 1¾″
Built to order

M-1772
Stock size
⅞″ x 2⅞″
Plain Red Oak
Yellow Pine

M-1773
Stock size
⅞″ x 2⅞″
Plain Red Oak
Yellow Pine

M-1774
Stock size
¼″ x 1⅜″
Plain Red Oak
Yellow Pine

M-1775
Stock size
¼″ x 1⅜″
Plain Red Oak
Yellow Pine

M-1776
Stock size
¼″ x 1⅜″
Plain Red Oak
Yellow Pine

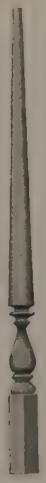
M-1779
Stock sizes
1¾″ x 28″
1¾″ x 32″
Plain Red Oak
Yellow Pine

M-1780
Stock sizes
1⅜″ x 28″
1⅜″ x 32″
Plain Red Oak
Yellow Pine

M-1781
Stock size
1⅜″ x 1⅜″
Plain Red Oak
Yellow Pine

M-1782½
Stock size
1⅜″ x 1⅜″
Plain Red Oak
Yellow Pine

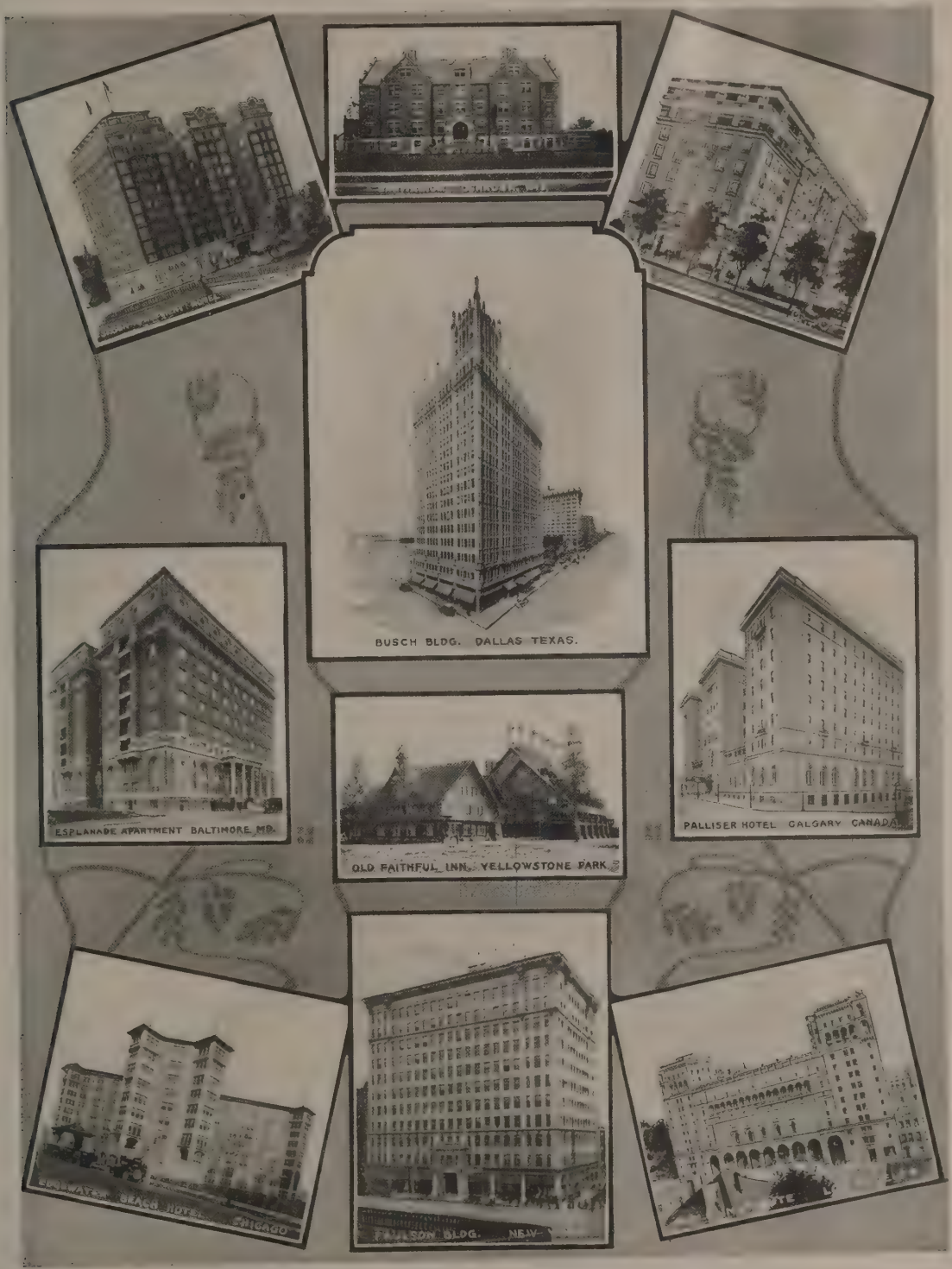
M-1783
Stock size
1⅜″ x 32″
Plain Red Oak
Yellow Pine



M-1784
Stock size
1¾″ x 32″
Plain Red Oak
Yellow Pine

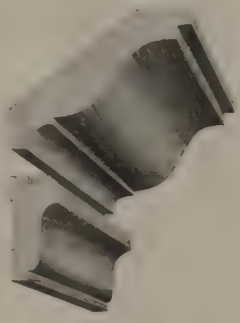
M-1785
Size
¾″ x 3″
Built to order

These Morgan Designs can be built in all woods and sizes.

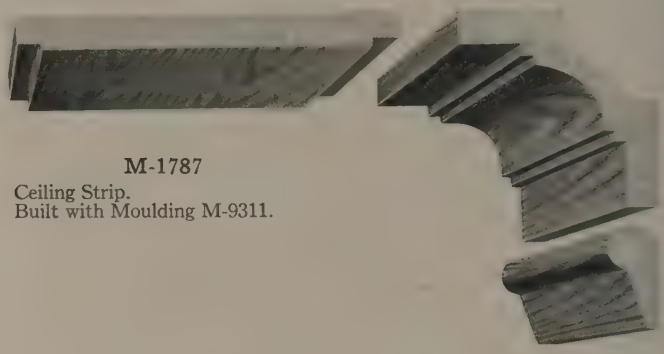

BUSCH BLDG. DALLAS TEXAS.
ESPLANADE APARTMENT BALTIMORE MD.
OLD FAITHFUL INN. YELLOWSTONE PARK
PALLISER HOTEL CALGARY CANADA

Just a few of the many buildings in which Morgan millwork is installed.

MORGAN STANDARDIZED CEILING BEAMS AND CORNICES



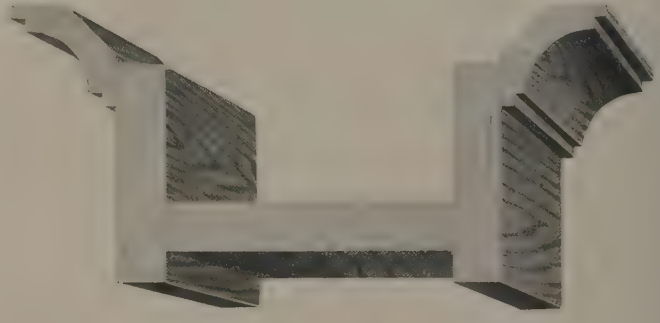
M-1786
Ceiling Cornice.
Built with Mouldings M-9029, M-8262.



M-1787
Ceiling Strip.
Built with Moulding M-9311.

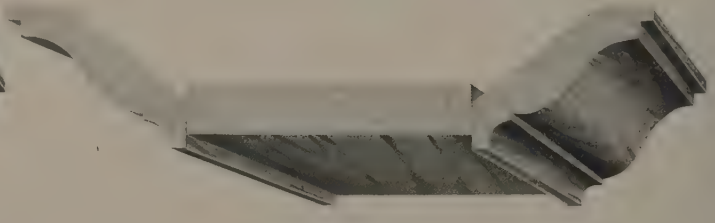
M-1787½
Ceiling Cornice.
Built with Mouldings M-8542, M-9532, M-8541, M-8265.

M-1788
Corner Beam.
Built with Mouldings M-9532, M-8643, M-8657, M-8262.



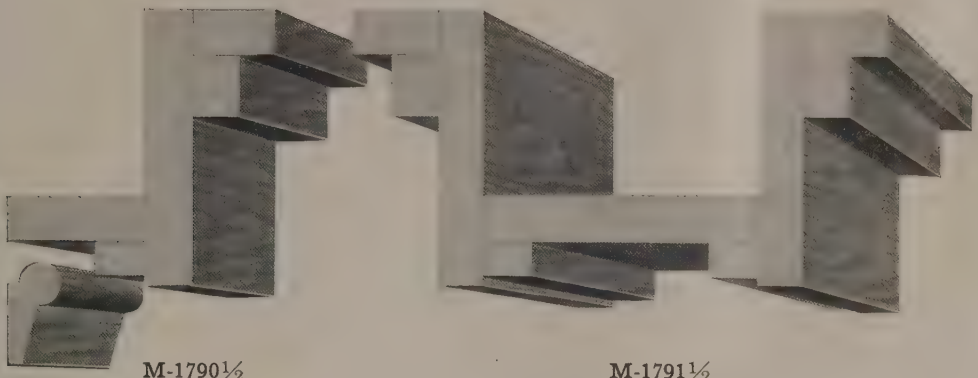
M-1788½
Full Beam.
Built with Mouldings M-9532 (2 Pcs.), M-8643, (2 Pcs.), M-8394.

M-1789
Ceiling Cornice.
Built with Mouldings M-9029, M-8657, M-8262.



M-1789½
Full Beam.
Built with Mouldings M-9029 (2 Pcs.), M-8394.

These Morgan Designs can be built in all woods.



M-1790½

Corner Beam.
Built with Mouldings M-8614, M-8430, M-8394, M-8432, M-8657, M-8265.

M-1791½

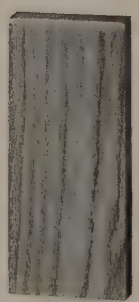
Full Beam.
Built with Mouldings M-8614 (2 Pcs.), M-8430 (2 Pcs.), M-8394 (3 Pcs.), M-8432 (2 Pcs.).

M-1792½

Corner Beam.
Built with Mouldings M-8060, M-9640, M-8263.

M-1793½

Full Beam.
Built with Mouldings M-8060, (2 Pcs.), M-9640.



M-1798

Base Block

Stock sizes.

3¼" x 9", ⅜"
4¼" x 10", 1⅛"

Plain Red Oak
Gum
Yellow Pine

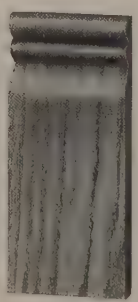
M-1799

Base Block

Sizes

3¼" x 9", ⅜"
4¼" x 10", 1⅛"

Made to order.

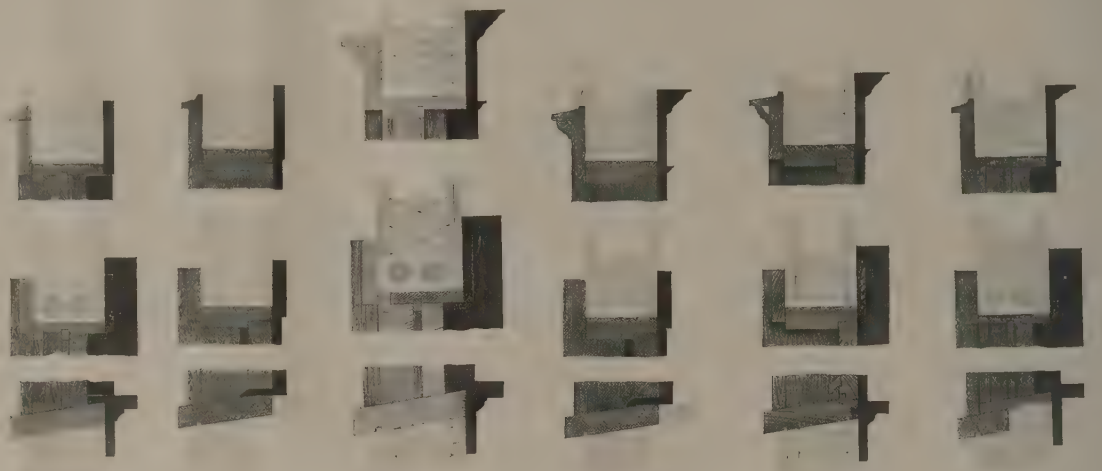


M-1798

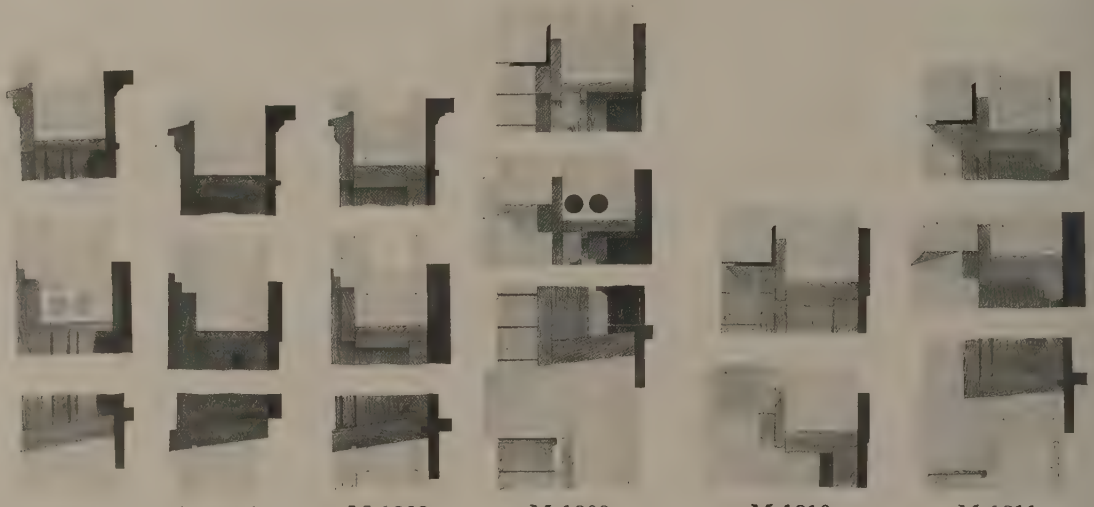
M-1799

These Morgan Designs can be built in all woods.

MORGAN DOOR AND WINDOW FRAMES



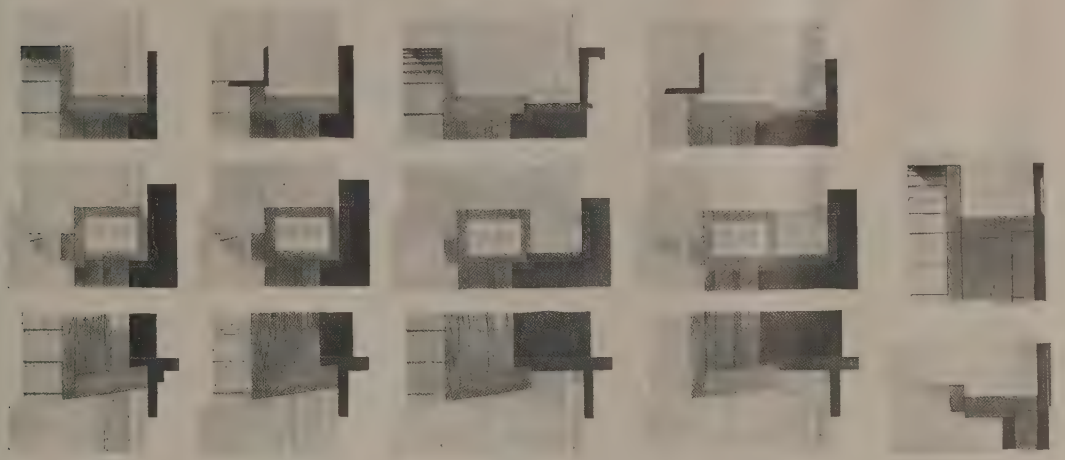
M-1800 M-1801 M-1802 M-1803 M-1804 M-1805



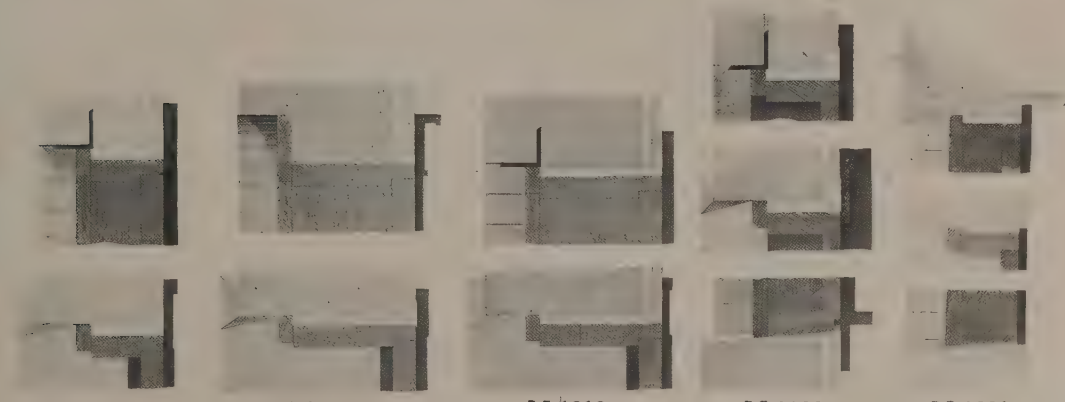
M-1806 M-1807 M-1808 M-1809 M-1810 M-1811

M-1800 Window Frame. Plain Drip Cap for 2 x 4 studs, 1 piece sill.
M-1801 Door Frame. Plain Drip Cap for 2 x 4 studs.
M-1802 Window Frame. Crown Mould Cap for 2 x 4 studs.
M-1803 Door Frame. Crown Mould Cap for 2 x 4 studs.
M-1804 Casement Sash Frame. Crown Mould Cap for 2 x 4 studs.
M-1805 Window Frame. Plain Drip Cap for 2 x 4 studs, 2 piece sill.
M-1806 Window Frame for a Stucco Building, 2 x 4 studs.
M-1807 Door Frame for a Stucco Building, 2 x 4 studs.
M-1808 Casement Sash Frame for a Stucco Building, 2 x 4 studs.
M-1809 Window Frame for a Brick Veneer Building, 2 x 4 studs.
M-1810 Door Frame for a Brick Veneer Building, 2 x 4 studs.
M-1811 Casement Sash Frame for a Brick Veneer Building, 2 x 4 studs.

Frames can be built in all designs and sizes.



M-1812 M-1813 M-1814 M-1815 M-1816



M-1817 M-1818 M-1819 M-1820 M-1821

M-1812	Box Window Frame, 8″ wall, brick arch.
M-1813	Box Window Frame, 8″ wall, stone cap.
M-1814	Box Window Frame, 12″ wall, brick arch.
M-1815	Box Window Frame, 12″ wall, stone cap.
M-1816	Plank Door Frame, 8″ wall, brick arch.
M-1817	Plank Door Frame, 8″ wall, stone cap.
M-1818	Plank Door Frame, 12″ wall, brick arch.
M-1819	Plank Door Frame, 12″ stone cap.
M-1820	Casement Sash Frame, 8″ wall, stone cap.
M-1821	Cellar Sash Frame, 8″ wall.

Door and window frames are detailed to suit each locality. The above illustrations show some of the many designs for brick, stone, and brick veneer buildings, as well as for buildings made with the outside stucco or entirely of wood. The requirements vary so much that it is impossible to state here just which sizes and designs are carried in stock at our various warehouses.

In making frames, care should be taken that they are so constructed that the elements will be excluded.

Frames can be built in all designs and sizes.

MORGAN GABLE OPENINGS

M-1830

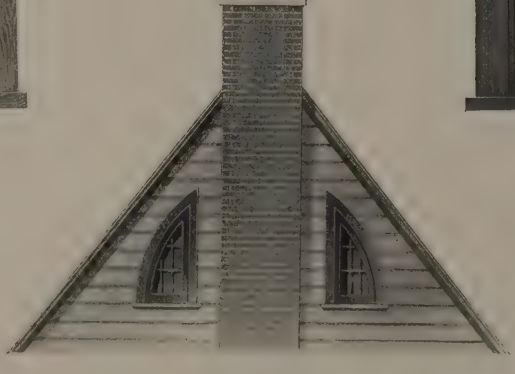
M-1831

M-1832

M-1833

M-1834

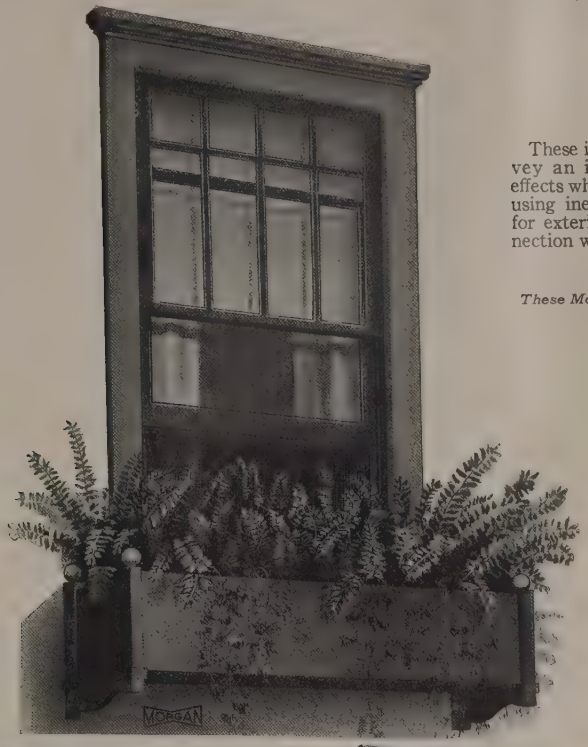
M-1835



M-1836

These Morgan Designs built in all sizes.

MORGAN FLOWER BOXES



M-1847

These illustrations are to convey an idea of the beautiful effects which can be obtained by using inexpensive flower boxes for exterior decoration, in connection with our stock windows.

These Morgan Designs can be built in all sizes.

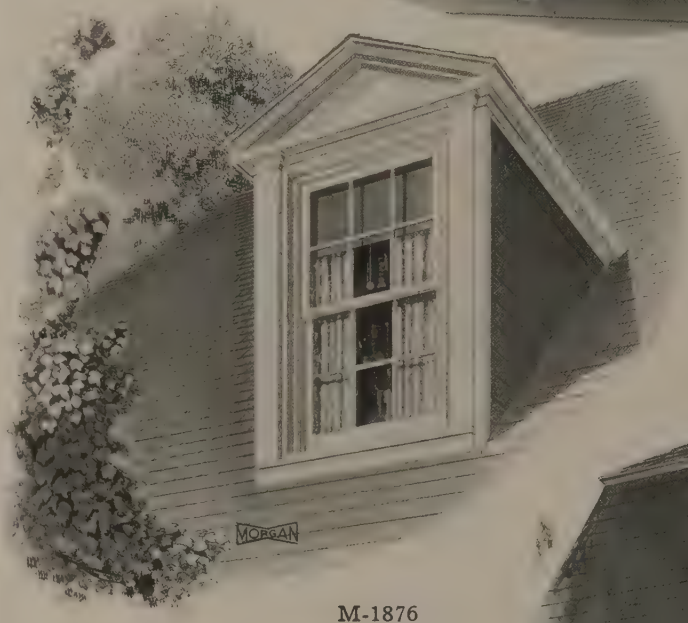
M-1848

M-1849

MORGAN DORMERS

M-1875

In most all homes valuable space can be utilized by the use of the dormer window, but care should be taken in the selection of the design. It should conform in style to the balance of the



M-1876

M-1877

MORGAN DORMERS

M-1878

home or it will appear awkward and out of place. The ones shown on these pages have been designed to harmonize with distinct architectural treatments.

M-1879

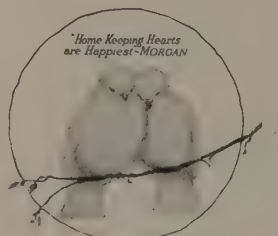
M-1880

The Porch That Accords With the House

BESIDES being useful during the day time, the porch may be utilized for sleeping by placing a sanitary cot, or couch of any kind, in some convenient place. The benefits of sleeping in the open air—improved health, vitality, refreshed feeling in the morning—are so well known that only passing comment is necessary.

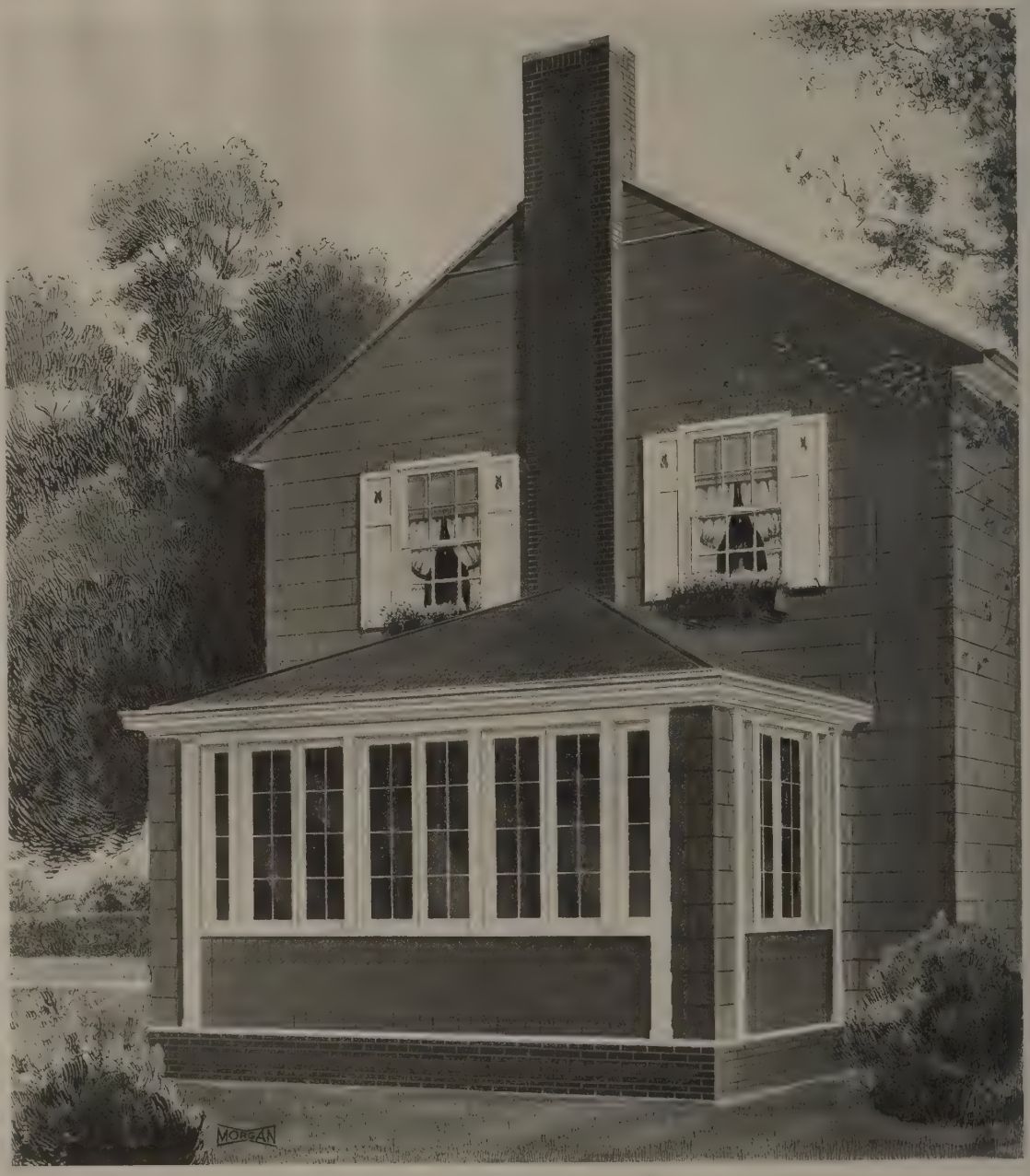
New woodwork patterns suggest a large variety of effective combinations. Look over the following pages for interesting examples of approved porch architecture.

No other single feature of home planning gives such broad scope to the expression of individuality as the porch and entrance. Their prominence entitles them to special consideration. Modern porches, taken collectively, show a decided improvement over those of a generation ago. Porches today are built to serve a definite purpose, and to serve it well.



M-2003

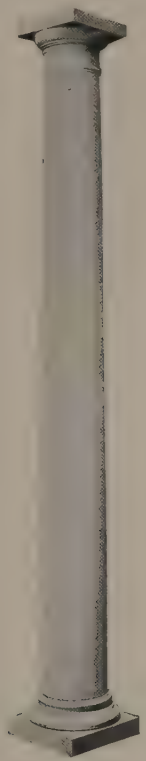
THIS illustration shows an attractive porch built with stock Column M-2010, shown on page 365. Note the beauty of the trellis, made of M-8614, shown on page 406, at each side—just enough to complete the design.



M-2004

HERE is shown a porch enclosed with sash. This feature is very popular and affords comfort and pleasure in cool weather, as well as in the summer months when screens are used.

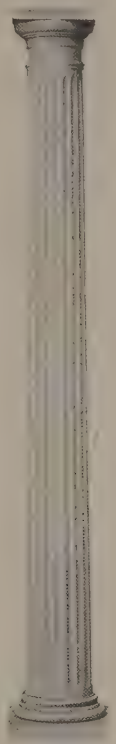
MORGAN STANDARDIZED PORCH COLUMNS



M-2010

Stock sizes.

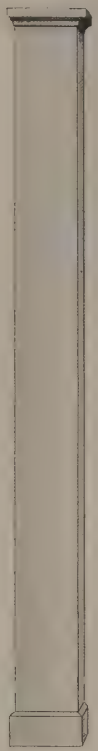
6″	6′ 0″
	8′ 0″
	9′ 0″
8″	6′ 0″
	8′ 0″
	9′ 0″
10″	6′ 0″
	8′ 0″
	9′ 0″
12″	6′ 0″
	8′ 0″
	9′ 0″



M-2011

Stock sizes.

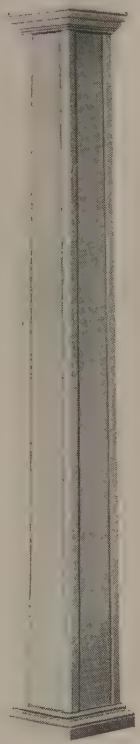
6″	6′ 0″
	8′ 0″
	9′ 0″
8″	6′ 0″
	8′ 0″
	9′ 0″
10″	6′ 0″
	8′ 0″
	9′ 0″
12″	6′ 0″
	8′ 0″
	9′ 0″



M-2012

Stock sizes.

6″ x 6″	6′ 0″
	8′ 0″
8″ x 8″	6′ 0″
	8′ 0″
	9′ 0″
10″ x 10″	6′ 0″
	8′ 0″
	9′ 0″



M-2015

Stock sizes.

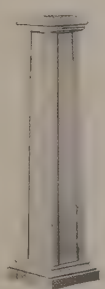
8″ x 8″	6′ 0″
	8′ 0″
	9′ 0″
10″ x 10″	6′ 0″
	8′ 0″
	9′ 0″
12″ x 12″	6′ 0″
	8′ 0″
	9′ 0″

Showing Construction of
M-2010
M-2011
M-2020

M-2020

Stock sizes.

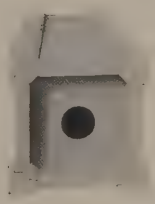
6″	4′ 0″
8″	4′ 0″



M-2025

Stock sizes.

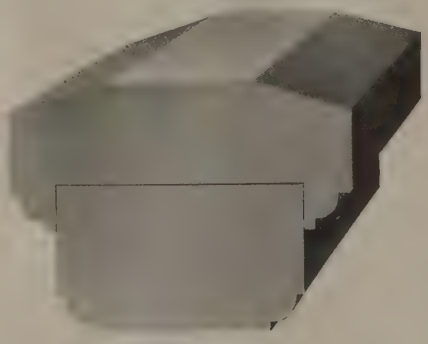
8″ x 8″ 4′ 0″



Showing Construction
M-2015
M-2025

These Morgan Designs can be built in other sizes.

MORGAN STANDARDIZED PORCH WORK

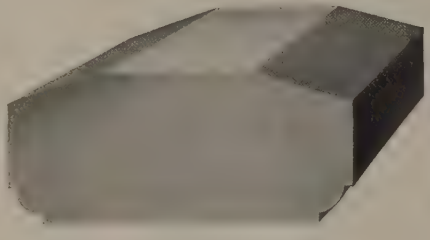


M-2030

Stock size
3¼" x 2¼"

M-2031

Stock size
3¾" x 3¼"

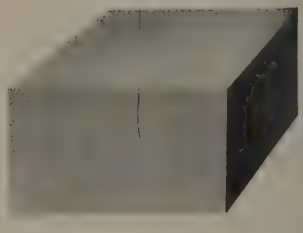


M-2032

Stock size
3¼" x 1¾"

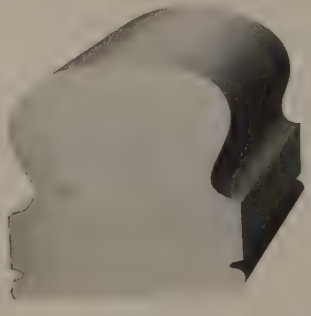
M-2033

Stock size
2¾" x 1¾"



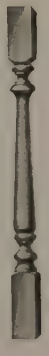
M-2034

Stock size
2¼" x 1⅝"



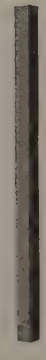
M-2035

Stock size
2¼" x 2¾"



M-2036

Stock sizes
1¾" x 1¾", 20"
1¾" x 1¾", 24"



Stock sizes
M-2037 1⅛" x 1¼"
M-2038 1⅜" x 1⅜"
M-2039 1¾" x 1¾"

These Morgan Designs can be built in other sizes.

MORGAN RAFTER ENDS AND BRACKETS

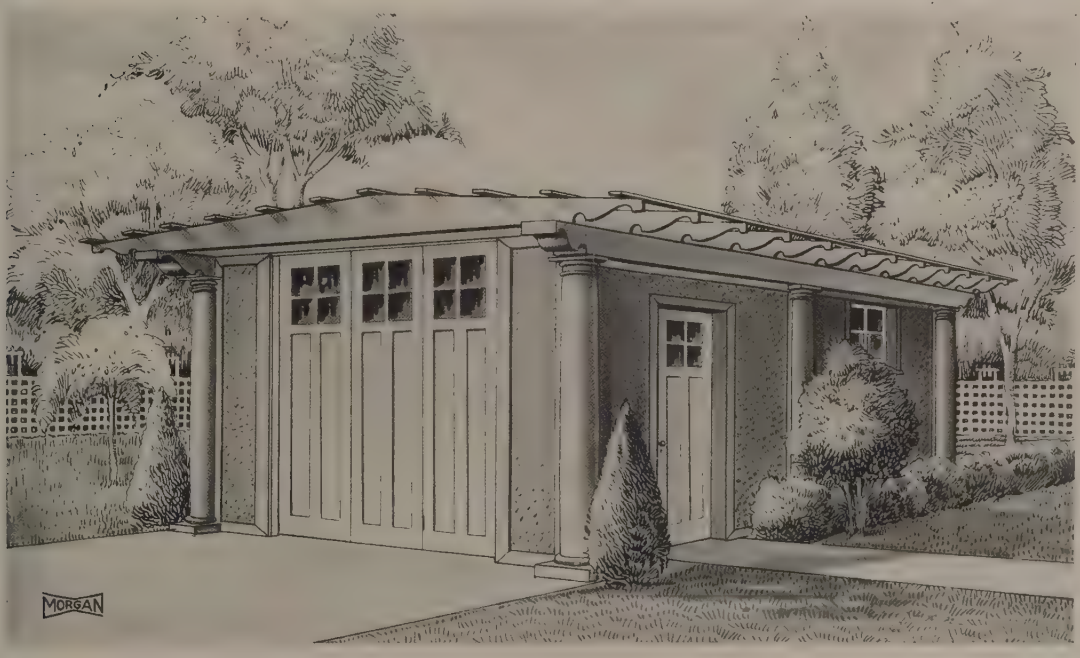
These Morgan Designs built in all sizes

Garages of Distinction

MOST of us are apt to pass altogether too lightly over the selection and design of our garage. We think of it merely as a place in which to keep a car and not as a part of our home. This is the reason why we find so many home sites marred by the presence of an ordinary-looking, if not a downright ugly garage. But every chapter of this book has preached the advantages of choosing every part of the interior and exterior of our home carefully, so that it will be a distinctive place, harmonized throughout. Would it not then be a mistake to erect "any old garage" to accompany the home we have built so painstakingly? And as in all other items of building, a distinctive, appropriate garage will cost you no more than an inappropriate one. It need not be large or fancy. But it should be neat and substantial—adding to rather than detracting from the beauty of the homesite. Four patterns which measure up to those specifications are shown on the two succeeding pages.

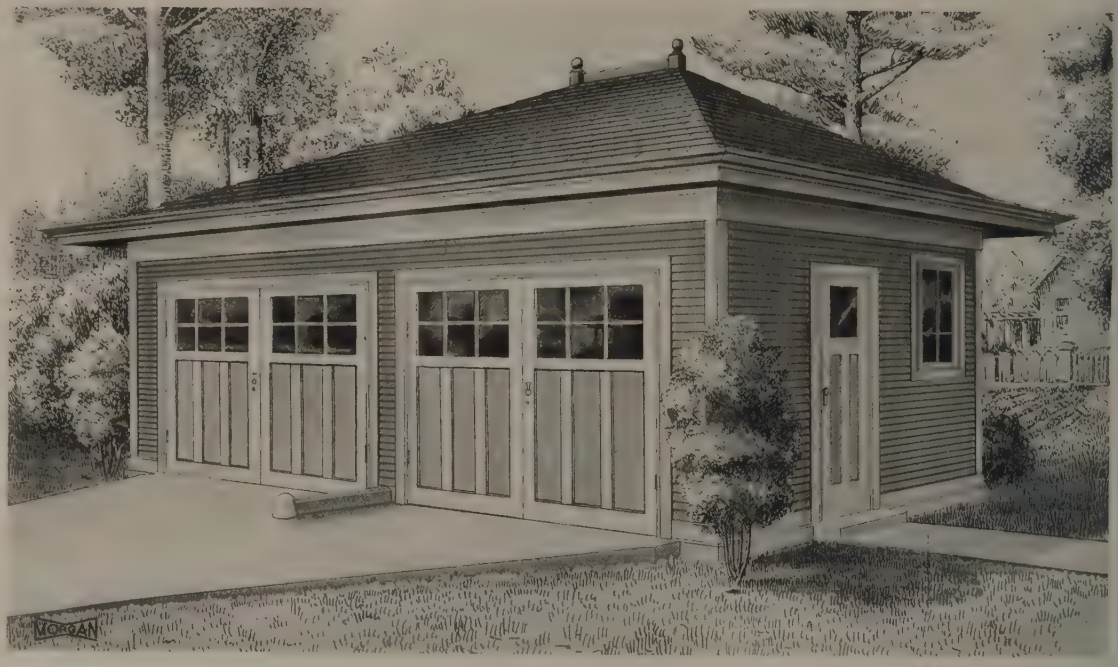
M-2100

Doors shown are our design M-2155, page 371



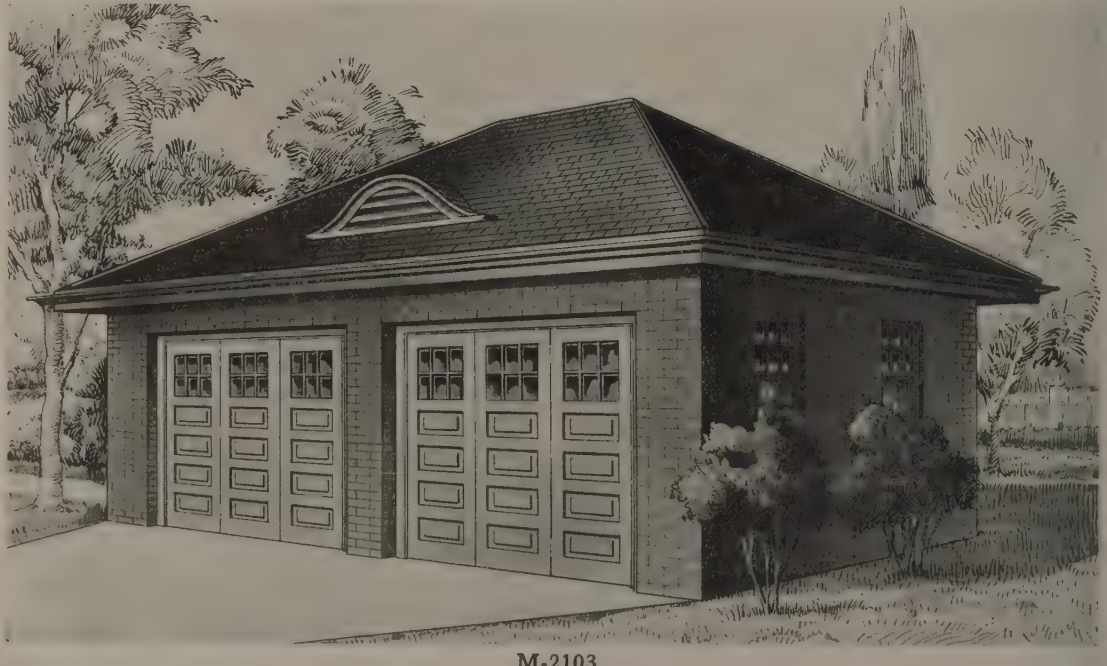
M-2101½

Doors shown are our design M-2156, page 371



M-2102½

Doors shown are our design M-2154, page 371



M-2103

M-2154

Carried in stock in the following sizes
Single Door 4′ 0″ x 8′ 0″ 1¾″
Pair of Doors 8′ 0″ x 8′ 0″ 1¾″

M-2155

Carried in stock in the following sizes
Single Door 4′ 0″ x 8′ 0″ 1¾″
Pair of Doors 8′ 0″ x 8′ 0″ 1¾″

M-2156

Carried in stock in the following sizes
Single Door 2′ 8″ x 8′ 0″ 1¾″
Set of Doors 8′ 0″ x 8′ 0″ 1¾″

M-2157

Carried in stock in the following sizes
Single Door 4′ 0″ x 8′ 0″ 1¾″
Pair of Doors 8′ 0″ x 8′ 0″ 1¾″

Landscape Suggestions for Small Houses and City Back Yards

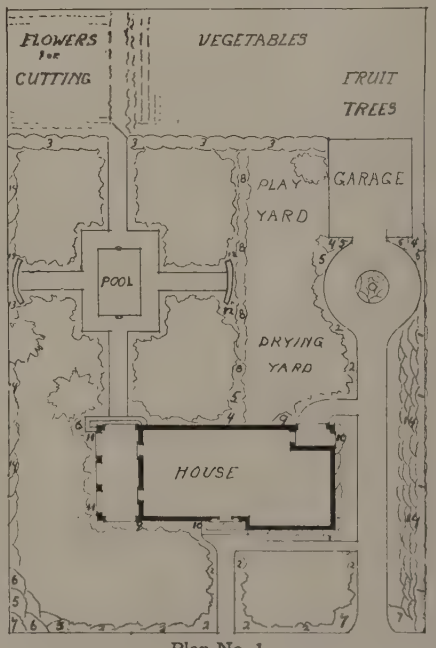
Prepared by the Garden Service Department of
"The Touchstone Magazine"

A HOUSE is never quite complete without a garden about it. So thoroughly do many architects realize this that they insist on laying out the garden as well as the house plan. They know that a garden enhances or mars the final effect of their house. They know also that it is of the greatest importance that the house be placed to the best advantage on the lot. A home garden is usually divided into lawn, flower and vegetable gardens, and service yard. The flower garden should be laid out so that it may be enjoyed from the windows of the house; the vegetable garden at the back, and the two separated either by flowering hedges or a lattice fence over which vines can grow.

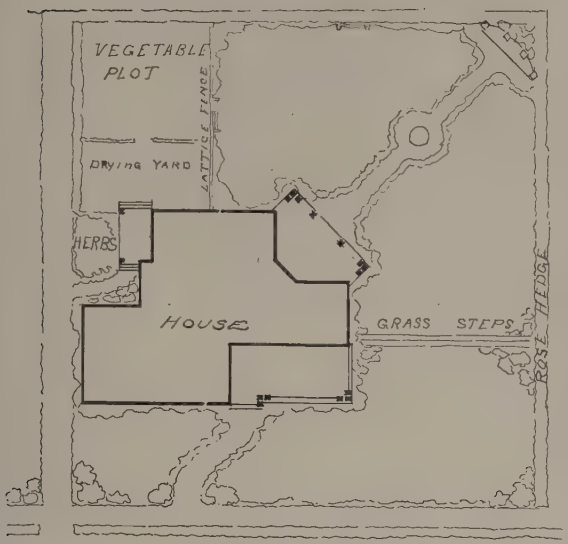
Lawns add dignity to a house and should never be cut up with small flower beds. Flowers should be arranged in borders about the outer edges of the lawns, walks, and foundations of the houses. Every garden should include hardy shrubs and plants, and should be furnished with seats, arches for vines and some simple ornament like sun-dial or bird-house. There should be a formal arrangement of walks, hedges, etc., but this primness can be softened by placing flowers at the corners and along walks, to break the positive direction of line.

All gardens should be laid out with design, for this increases an impression of space. The lot here shown (Plan No. 1) is the average lot, one hundred feet front by one hundred and fifty feet deep. The house is set back twenty-five feet from the street. The driveway leads straight to the garage, curving only in front of the door to permit turning the car. In the center of this space could be a sun-dial or a bird-bath surrounded with flowers. This would make a beautiful picture from the street and would serve as a screen to the open garage doors. There is room at the back of the garage so that direct access is had to the vegetable plot. This makes it very convenient for the carrying in of fertilizer and the bringing out of vegetables and fruits. The vegetable plot is thirty by fifty feet, and if more space is needed, the plot devoted to flowers for cutting can be utilized.

The garden is laid out to form a vista of beauty from the sun porch. There is a view of an arched gateway covered with vines, leading to the vegetable garden. A drying yard is close to the kitchen door and the play yard for the children is just back of it. The two are separated by a hedge of flowering shrubs, roses, althea or California privet. Back of the two seats should be flowers, a stand of tall lilies behind one and hollyhocks behind the other. About the base of the house should be evergreens for winter color.



Plan No. 1



Plan No. 2

Plan No. 2 is for a small bungalow to be built upon a lot almost square. The problem in this case was to place the house in such a way as to secure the largest amount of garden space. If the house were placed in the center of the lot, there would be comparatively no room for a garden. But by placing it at the extreme end of the lot, as near the front as city ordinance will permit, and by making the pergola-porch a diagonal one, quite a vista has been obtained.

In designing this house, the thought was to gain a beautiful view across the garden immediately upon entering the house. Groups of windows and a wide glass door give an almost uninterrupted view of the garden from the dining room and living room. Whether entering from the front door, sitting in the living room or out on the porch, the fullest possible view of the garden can be obtained.

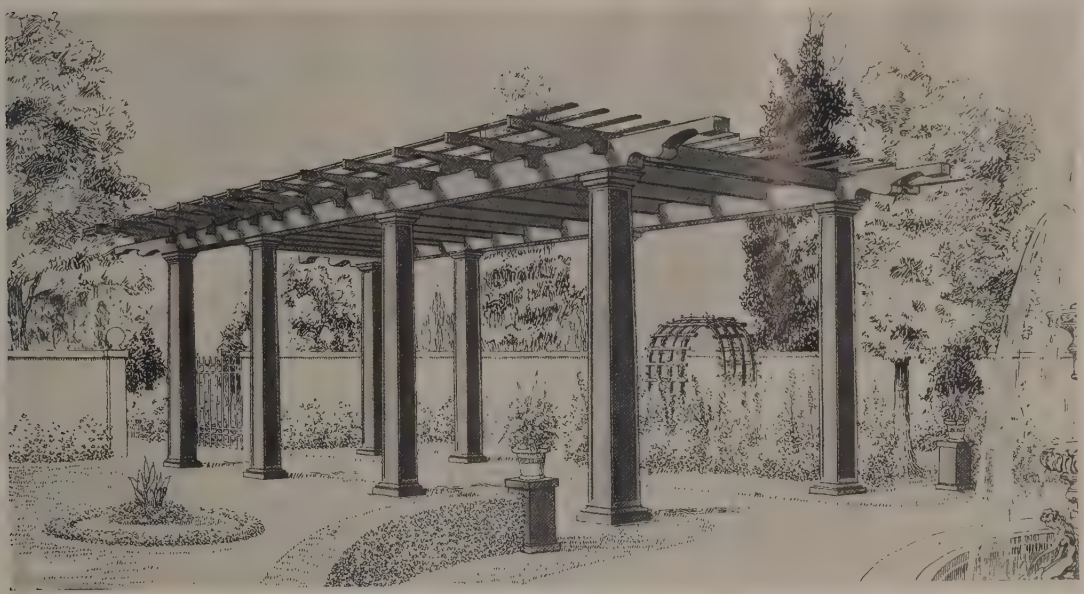
Pictures from several angles have been planned in this garden. The first one, from the pergola-porch, is directly along a flower-bordered pathway, across a sun-dial or bird-bath to a corner pergola (which serves as a garden room) wreathed with vines. A hedge of roses, althea, or some other flowering shrub separates this lot from its neighbor. In front of the hedge is a border of hardy annuals. To give the garden an appearance of importance, it has been raised three steps above the front lawn. Those steps are of grass, just like the lawn—a delightful, picturesque way of separating the two gardens.

There is a herb garden near the kitchen door, where parsley, mint, summer savory, etc., are grown. The drying yard is close to the kitchen porch and back of it is the vegetable plot. A lattice fence separates the vegetable from the flower garden, against which espalier trees should be planted. The paths could be of flags, set far enough apart to allow grass or sweet-smelling, low-growing plants to live, or they could be of pebbles.

In this garden, the feature is a wall fountain of colored tile and a grouping of Lombardy poplar or cedar trees, in such a way that they make a half segment or circle. In front of this is a small pool. A stepping stone path connects with the end of the brick walk around the pool to the pergola. In the center of the entire garden is a sun-dial. Paths leading to it are of stepping stones. An archway across the path gives beauty and ornamental trees in tubs are at the end of the stairway leading down to the garden. Flowers and vines grow in the borders at the two ends.

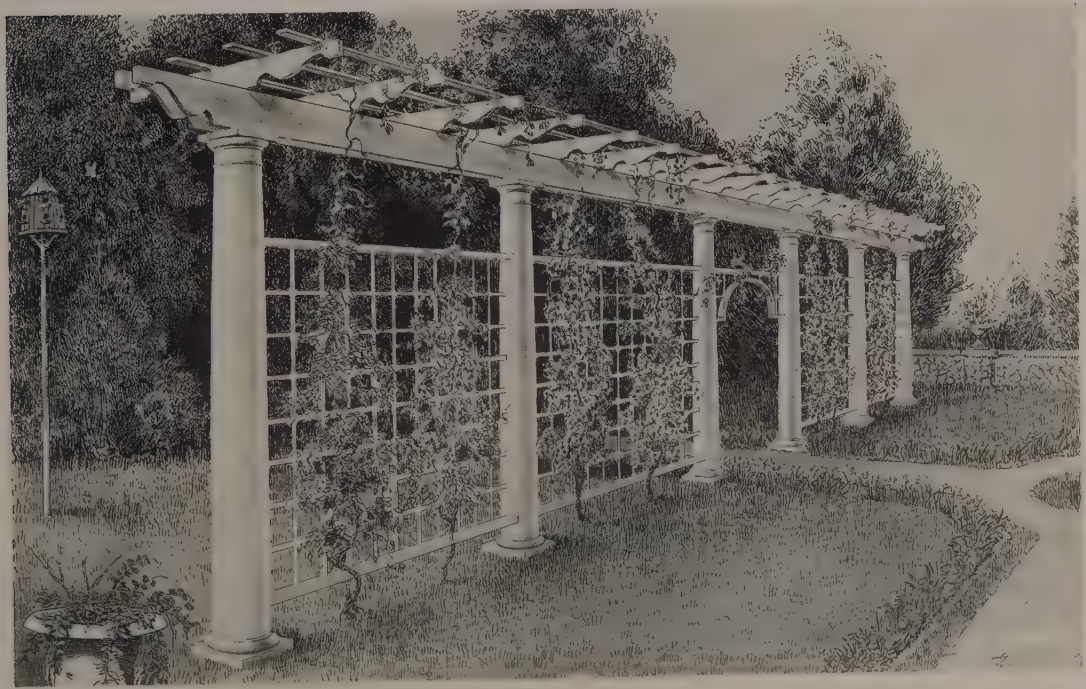
While the foregoing plans are merely suggestions which may be adapted to conform to almost any location or site, the general principles outlined in them are correct and should be followed as closely as conditions will permit.

MORGAN PERGOLAS



M-2201

Column used in above design is M-2015, shown on page 365



M-2202

Column used in above design is M-2010, shown on page 365

These Morgan Designs can be built in all sizes.

M-2210

M-2211

M-2212

These Morgan Designs built in all sizes

MORGAN FENCES

M-2213

M-2214

M-2225

M-2226

These Morgan Designs built in all sizes

How to Choose the Wood for Your Floors

Through the Courtesy of the Oak Flooring Manufacturers Association

THERE are almost as many kinds of wood floors as there are woods, nearly every commercial lumber being used for flooring in some localities or under some circumstances. Each wood, however, has its own merits, and everyone who is building or remodeling a home or other building should know the valuable qualities of the principal flooring woods.

Wood floors are divided into two principal classes—soft-wood floors and hard-wood floors. In home building nowadays, the use of soft-wood is wholly confined to attics or other rooms of occasional or unimportant use, since the manufacture of modern hard-wood flooring has been developed to the point where its cost is so little more than that of soft-wood and its durability so much greater—to say nothing of appearance—that the soft-wood is not true economy.

Among the soft woods, Tupelo and Southern Pine probably make the best floors. Tupelo is really near or upon the line between soft and hard wood. Its floor is a beautiful, clear white, which may be finished in many ways with stain, varnish and wax, just as the hard woods may. Tupelo has what is known as "involved grain"—that is to say, the fibres of the wood are interwoven in such a way as to make it extremely tough and durable, although it is not extremely hard. Tupelo should not be used for porch or any other outside flooring.

The hard woods chiefly used for interior flooring are Oak, Birch, Maple and Beech. Oak is easily the leader among these and is generally regarded as the standard wood flooring for all residential purposes. Oak flooring may be had quarter-sawed or plain-sawed, in red or white oak, and in several grades. The standard thicknesses as adopted by the Hardwood Flooring Manufacturers' Associations, are thirteen-sixteeths of an inch and three-eighths of an inch, and widths run from one and one-half inches upward.

Flooring is a specially manufactured product, and not merely a series of narrow boards. It is tongued on one side, grooved on the other, and similarly treated at the ends (see illustrations on page 380), and the forms of tongues and grooves, as well as other parts of the flooring strips, have been worked out through scientific experiment and experience, so that when properly laid, any good hardwood floor makes a surface of practical perfection, without a crack or nail-head showing in it anywhere.

There is little, if any, choice between Red Oak and White Oak, and as between the quarter-sawed and plain-sawed, the choice is perhaps usually determined by price. Quarter-sawed Oak flooring costs somewhat more than the plain-sawed, yet many prefer the plain, regardless of price.

Most of the hard-wood floorings are made in the thickness of three-eighths of an inch, for the convenience of those who are renovating old homes rather than building new ones. If an old floor is reasonably true and level, no matter what wood it may be made of, three-eighths inch hardwood flooring may be nailed down on top of it, with a result quite as good as that obtained from building an entirely new floor, and the cost of the improvement is astonishingly small.

Birch, which is well known as a fine cabinet and veneer wood, is also made into excellent flooring. It has a beautiful grain of its own and a warm, slightly reddish tone, which makes it especially attractive with Birch or Mahoganized trim and doors. Birch is extremely hard and durable and resists dents and scratches as well as any wood in common use.

In the quantity used for flooring, Maple probably stands next to Oak. Maple is another extremely hard wood and is therefore in great demand for floors upon which traffic is heavy, such as school-rooms, offices, factories, etc. Maple has nevertheless a bright, nearly white color, which is susceptible to any treatment in stain and varnish, and many houses are completely floored with Maple by people who prefer it to other woods. A special use of Maple Flooring in homes is for kitchen floors, where its resistance to hard usage makes it desirable and where its very close grain prevents its deep absorption of grease or other cooking materials which may be spilled upon it. Maple withstands scrubbing indefinitely and, speaking generally, has but one strong competitor for its qualities, and that is Birch.

Beech also makes an excellent floor, but its use for flooring is more or less local. It is hard and durable, takes a good finish, and in grain somewhat resembles both plain-sawed Oak and Birch.

The laying and preparing for finish of any floor has a great deal to do with the general appearance and durability. To obtain the best results all floors should be laid at right angles with the sub or under floor. After the floor is properly laid it should be scraped and sanded. Always scrape and sand lengthwise of the wood and not across the grain.

The finishing of flooring is a very important feature upon which authorities fail to agree, but the matter resolves itself into one of cost as well as to the color and brilliancy of the finish desired. Personal taste, artistic or decorative effects should be the guide.

Where high-class finish is desired Oak Flooring should always be treated with a paste filler to fill up the pores and crevices. It forms a smooth level foundation, which is the keynote for successful treatment of floors. After the filler, a wax finish can be used. Wax finish is preferred by many, due to economy and ease in removing scratches or renewing. Varnish finish is usually more expensive than the wax and gives a hard surface, yet at the same time is sufficiently elastic. Two or three coats of either wax or varnish should be applied after the application of a paste filler. Any of the Standard Hardwood Flooring Finishes give good results.

For Maple, Birch, Beech and other close-grained flooring, when a high-class finish is wanted, we recommend a liquid filler, followed by a wax or varnish finish, as above described for Oak flooring.

Where a high-class finish is not desired a very economical finish can be had by the use of a light flooring oil, which is made expressly for this purpose by many paint and varnish manufacturers. It serves as a filler as well as a finish and is recommended for any hardwood flooring in public buildings, stores, kitchens, bathrooms, etc. This oil keeps the dust from forming and preserves the floor.

Floors are important parts of a house, inasmuch as they have to withstand real mechanical wear, which no other parts of the building, except the windows and doors, must withstand to any great extent. The home-builder, who wishes to have his house complete and permanently satisfactory, will do well to give the question of flooring the attention which its importance justifies. The difference in price between the very poorest and the very best floors is so small in a house of any ordinary dimensions that the general rule of wisdom is: "The Best is None Too Good."

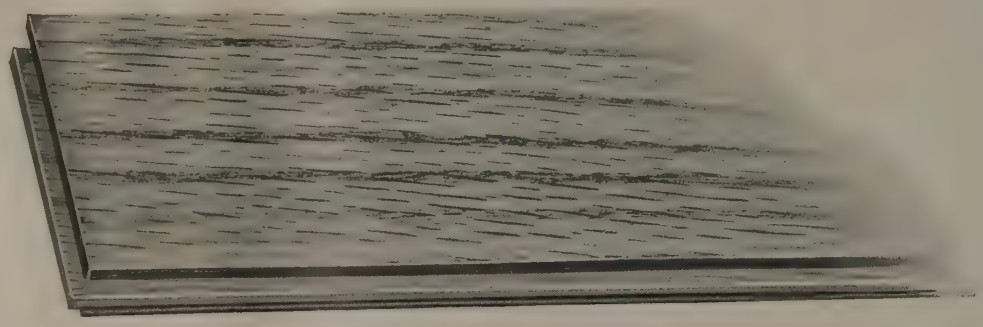


Illustration shows Plain Red Oak

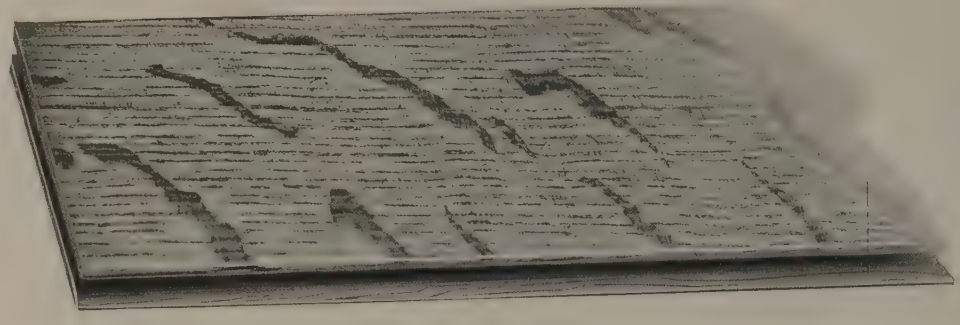


Illustration shows Quartered White Oak

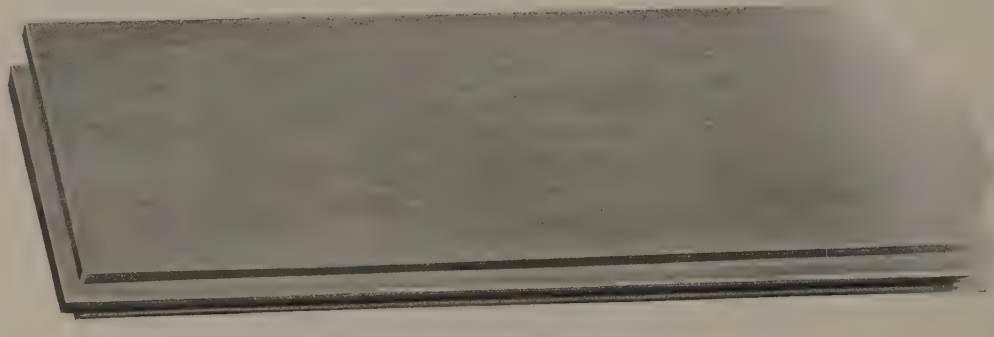


Illustration shows Clear Maple

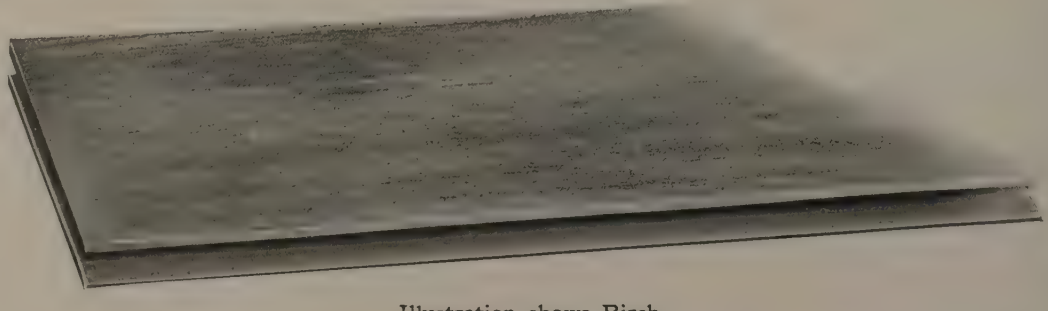
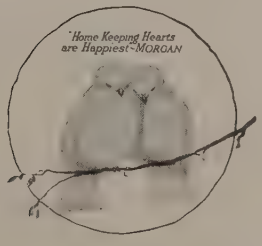


Illustration shows Birch

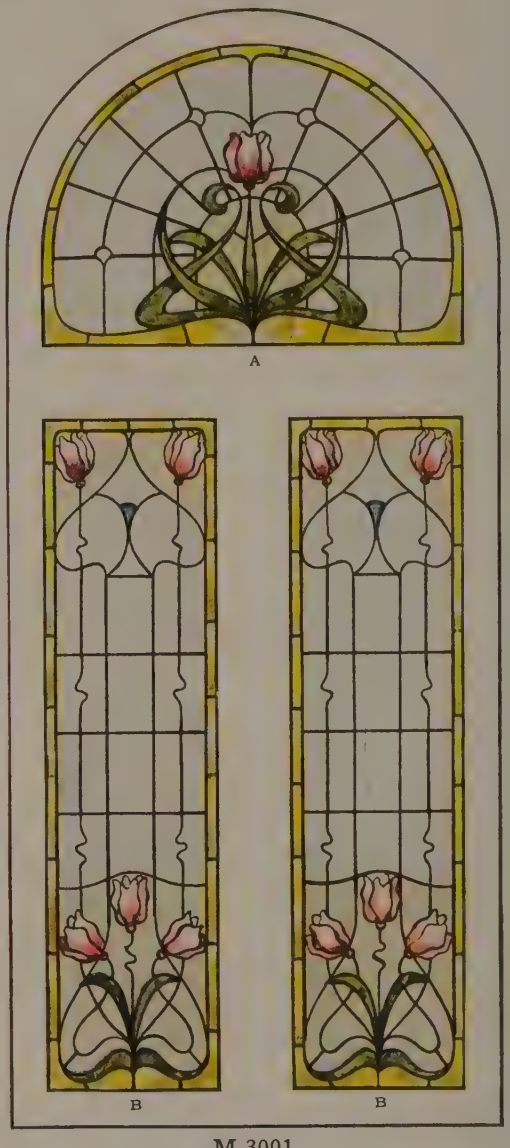
Art Glass in the Home

THE staining of glass and leading it into intricate and pleasing designs was one of the earliest mediums for the expression of art. It reached its height early in the sixteenth century when a satisfactory process of coloring glass was discovered. Prior to this the colored effect was attained by painting the glass. One needs only to visit the historic chapels and cathedrals of Europe to realize the wonderful effects which can be attained with colored glass. There is scarcely a home which does not have some window or door which would be rendered much more attractive by the use of well chosen stained glass. It is well to bear in mind that the most pleasing effects will be obtained if the colored glass is placed on the light side of a room where there is the least amount of light thrown on it from the inside. And remember that the making of harmonious designs is a craft, a science and an art. We leave it to your judgment whether or not the following Morgan designs bear the stamp of artistry.



M-3000

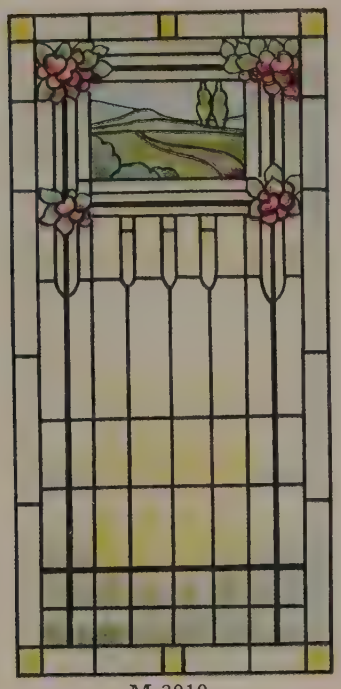
M-3002



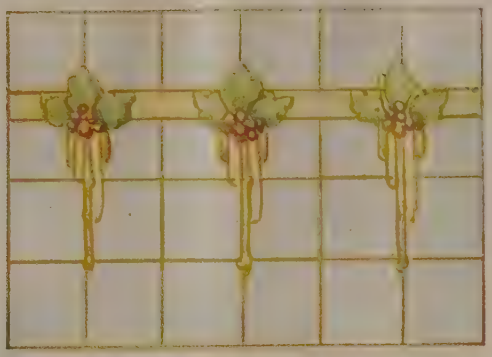
M-3001

The designs illustrated on this page are intended for Mullions or Pairs of Sash, but any light shown can be made for a Single Sash if desired. If single lights are ordered, give the designating letter as well as the design number.

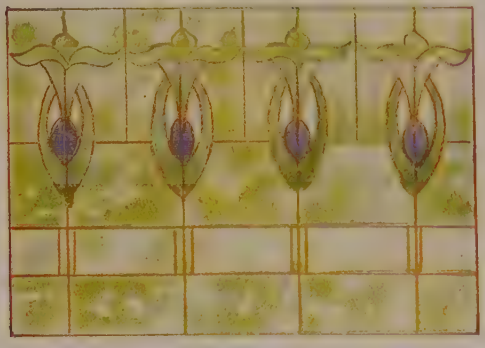
These Morgan Designs made in all sizes.



M-3010

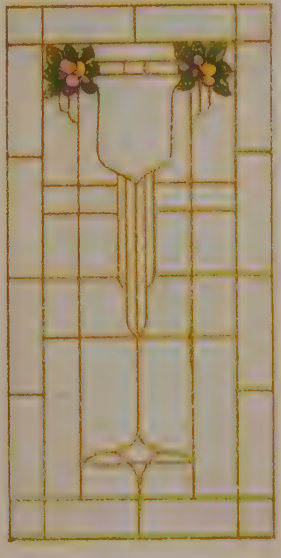


M-3013

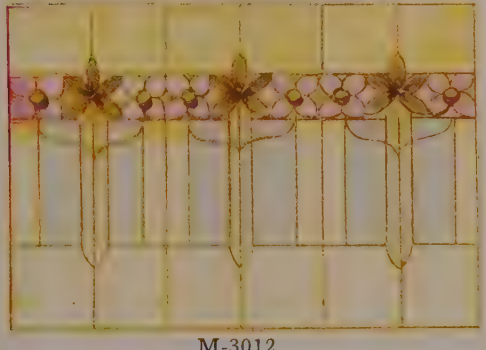


M-3014

M-3011



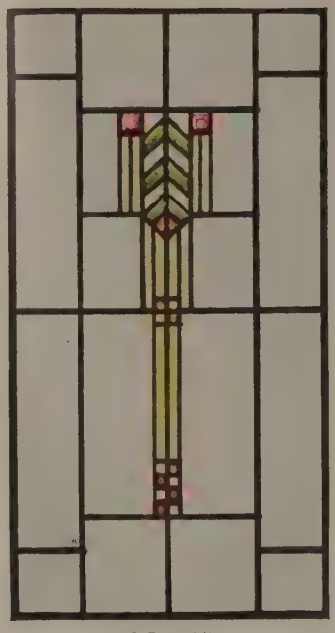
M-3015



M-3012

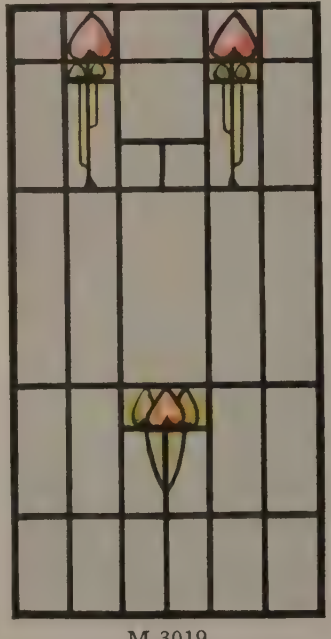
These Morgan Designs made in all sizes.

M-3016



M-3017

M-3018



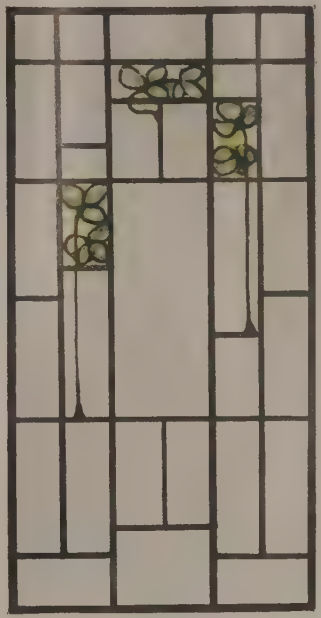
M-3019

M-3020

These Morgan Designs made in all sizes.

M-3021

M-3022

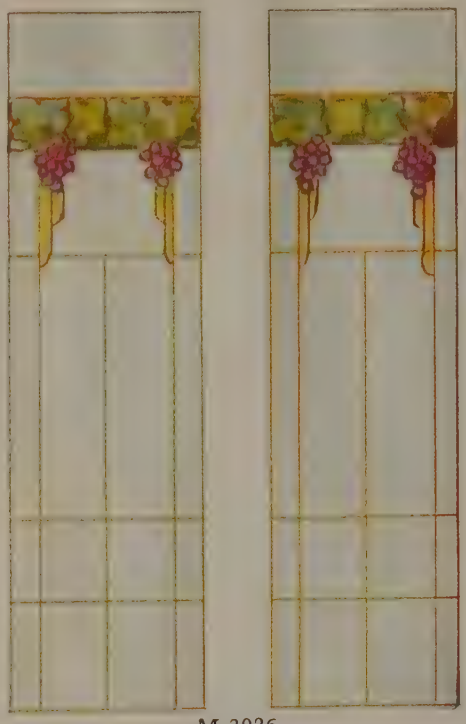


M-3023

M-3024

M-3025

These Morgan Designs made in all sizes.



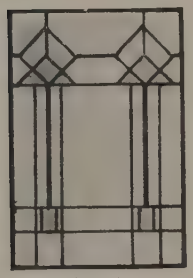
M-3026

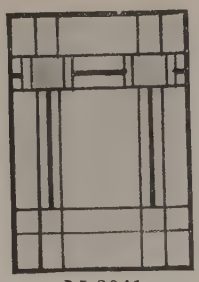
A M-3027 B

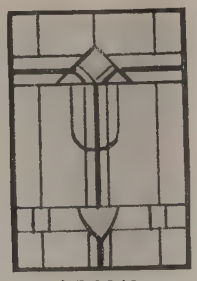
A M-3028 B

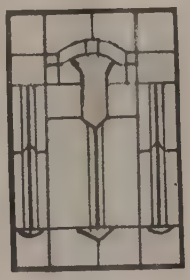
A M-3029 B

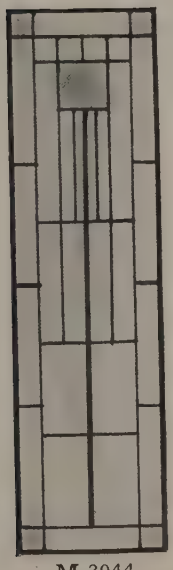
These Morgan Designs made in all sizes.

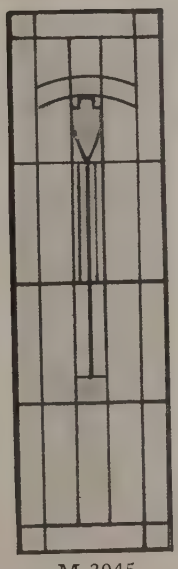

M-3040

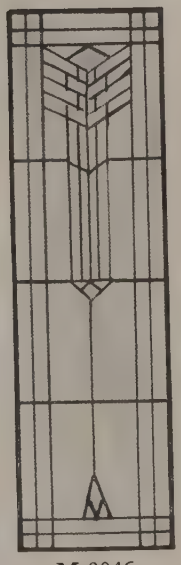

M-3041

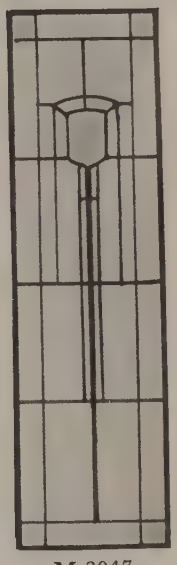

M-3042

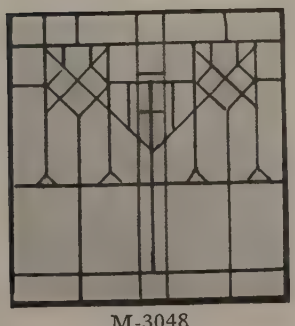

M-3043

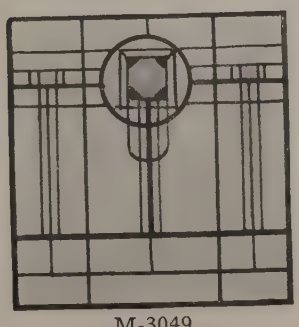

M-3044

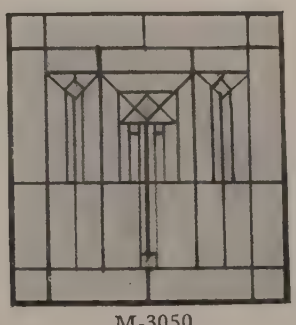

M-3045


M-3046


M-3047

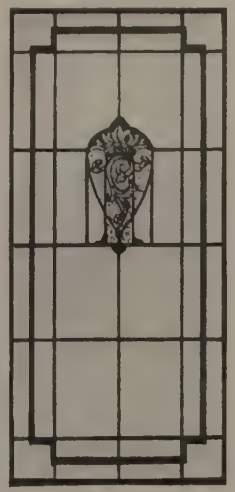

M-3048


M-3049

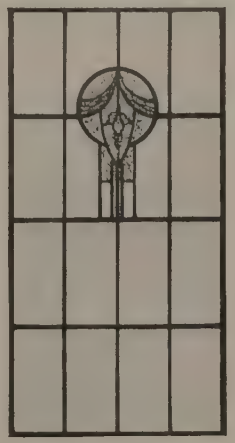

M-3050

These Morgan Designs made in all sizes.

These Morgan Designs made in all sizes.

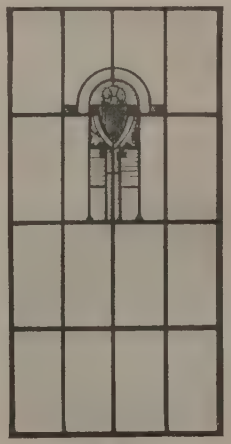


M-3051



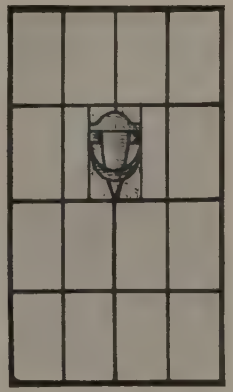
M-3052

M-3053

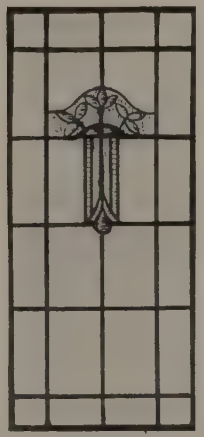


M-3054

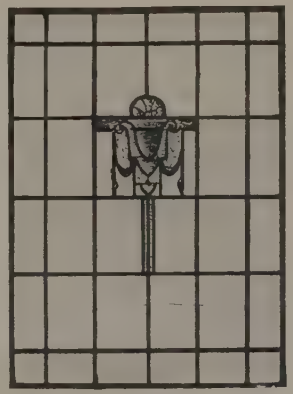
M-3055



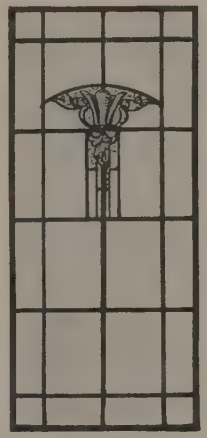
M-3056



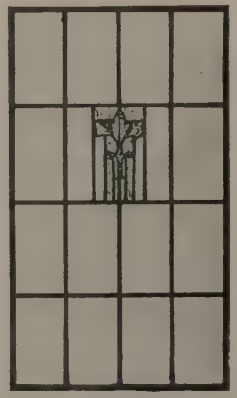
M-3057



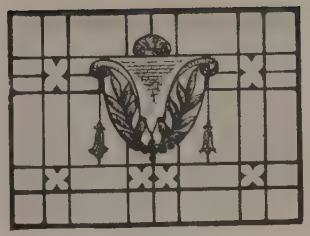
M-3058



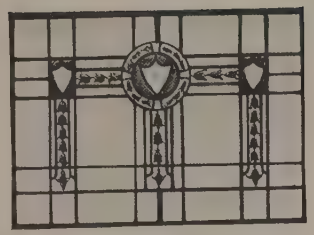
M-3059



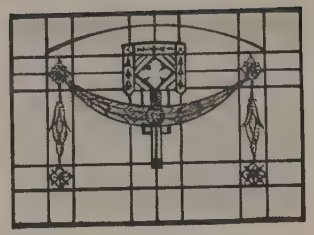
M-3060



M-3061

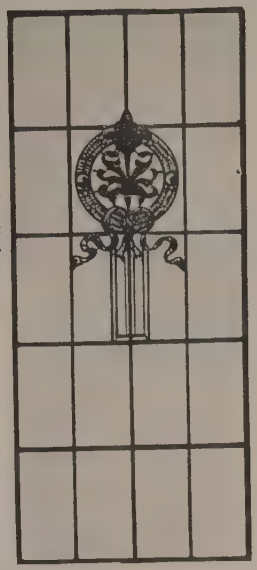


M-3062

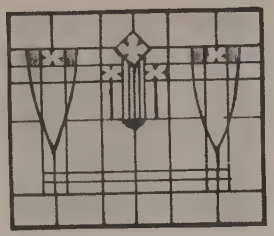


M-3063

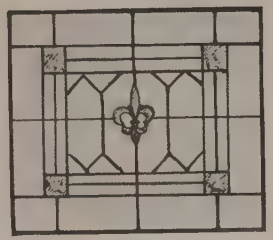
M-3064



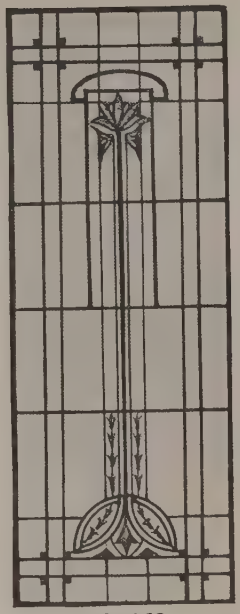
M-3065



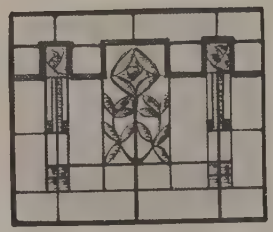
M-3066



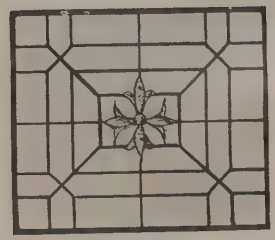
M-3067



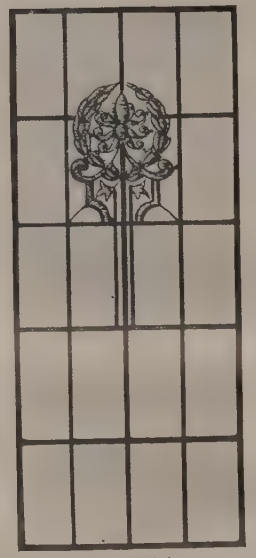
M-3068



M-3069



M-3070



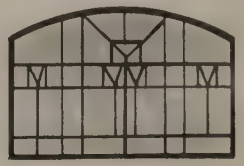
M-3071

These Morgan Designs made in all sizes.

MORGAN LEADED DOUBLE STRENGTH GLASS

M-3072

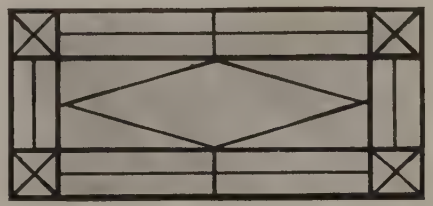
M-3073

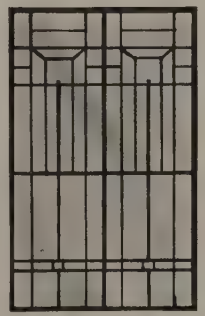

M-3074

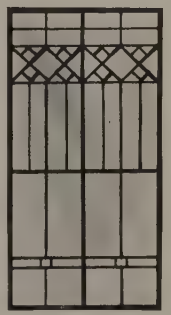
M-3078

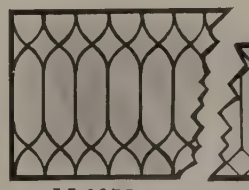
M-3079

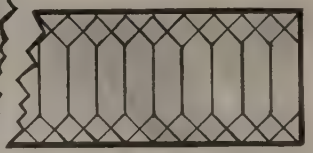
M-3080


M-3075

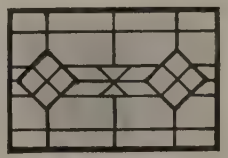

M-3081

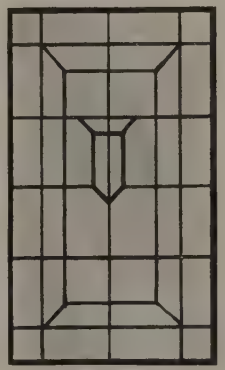

M-3082


M-3076


M-3077

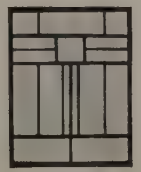
M-3086


M-3087


M-3088

M-3089

M-3083


M-3084

M-3085

These Morgan Designs made in all sizes.

MORGAN LEADED BEVEL PLATE GLASS

These Morgan Designs made in all sizes.

Home Lighting

Practical Suggestions for Readers of
"Building With Assurance"
By Macbeth-Evans Glass Company,
Pittsburgh, Pa.

IN THE last thirty years great advances have been made in the development of home lighting. Until quite recently the interior decorator was forced to plan the furnishing of a home in accordance with a pre-arranged lighting system, but that time is now past. Today we design our lighting in such a way that it will bring out the beauties which the decorator has so painstakingly planned. A great deal might be said on this subject, but after all it depends upon each individual case what the deciding factors will be. The best we can hope for is to lay down a few simple rules, or suggest ideas which might be helpful in planning the average requirement.

Home lighting differs from commercial lighting in the same degree that a blueprint is the opposite extreme from an artistic painting. In our commercial work, the main consideration is efficiency. It must be admitted, however, that efficiency is also an important factor in home illumination, but it must not be the guiding rule altogether. Strange to say, illumination in the home is the most subtle thing the interior decorator has to deal with. Everyone entering the house comes under the influence of the lighting and this influence is keenly felt. The same person might walk into the same home at two different times. One time the impression of warmth and friendliness and cordiality would be given—while under different conditions of illumination coldness would be experienced, creating an unwelcome sensation. For this reason, every source of light in a home should, in the true sense of the word, make it a home and not merely a residing place.

The most general rule that may be stated is to avoid glare. All of us have been exposed, not infrequently, to high candle-powered lights unprotected by diffusing globes, balls, shades or reflectors. To some of us the thought comes that this condition is not only wasteful and unornamental, but produces restlessness, irritability and lack of ease. Therefore, we can say at the very beginning, never permit an installation which allows the bare filament of a lamp to remain exposed within the line of vision.

In considering home lighting let us start at the entrance. The way in which a porch should be illuminated does not seem to be of importance, but when one considers that such a little thing makes the first impression, we should give it second thought. Leaded glass of a highly diffusing quality, used in conjunction with an incandescent lamp of low power, is best adapted for such service. In the case of porches used constantly during the spring and summer months by the family, additional lighting is often necessary for reading. Therefore, sockets for reading lamps may be conveniently placed and should be considered in the original design. As we enter the hall or reception room, the light given out by the installed unit should give a low intensity, between one-half and one foot-candle. Urns of this construction containing whatever design suits the fancy of the decorator, hung not lower than thirty inches from the ceiling by chains, form excellent indirect lighting units. The impression given is of warmth and hospitality from the very first.

In the library a centrally located indirect bowl, rather shallow so as to give an even distribution of light for avoiding objectionable shadows, used in conjunction with wall brackets and one or two easily adapted table lamps, will

be a helpful suggestion. The intensity should not be less than three foot-candles on the reading plane. The ceiling should be light but not white, and the same color run down on the side wall not lower than two feet. The illuminated circle on the ceiling from the indirect unit mentioned should preferably spread rather near the cornice but not extend to any portion of the side wall. Below this light two-foot area, any color of paper, or paint, may be used. Those of a lighter hue are recommended. In such an installation we see that no light source of great luminosity is within the line of vision, yet ample illumination is secured throughout the entire reading plane to prevent undue eye strain.

In the den the great field for the designer or illuminator opens up. Many psychological experiments have been tried on men who enjoy smoking, and it has been found through these investigations that unless one can plainly see the smoke the pleasure of smoking is marred. For this reason dark walls are suggested. Portable lamps may be used to great advantage, and central indirect units, which will be turned off more of the time than on, will serve for special occasions.

In the living room one would naturally be expected to spend most of the evening hours. Because of this it is of paramount importance that the lighting should be essentially right. The greatest evil possible in such an installation would be the maintenance of a light hung so low from the ceiling as to be constantly within the line of vision, or that a bare lamp filament remains exposed without the protection of some sort of diffusing glass. Upon entering a room where these causes are present, one is strongly conscious of an uneasiness, but very few realize just exactly what the evil really is. A few minutes after one enters, one is less acutely sensitive to the inconvenience caused, but nevertheless the physical effects are present during the entire stay, in as great a degree as during the first few minutes. The living room should be essentially homelike. It affords the interior decorator opportunities for multitudes of designs.

The results may be accomplished in any number of ways. In living rooms which are long and narrow with medium height ceilings, it is well to install two semi-indirect bowls. In such a case, this room could be used to serve a dual purpose. It can be a living room at one end and a library at the other. But where the room is small or more nearly square than extremely oblong, a central semi-indirect lighting unit, hung not less than eight feet from the floor, is very practicable. In the living room, as in all other rooms of the home, it is important that we should not forget to include baseboard outlets to which portable lamps may be attached. Well designed wall brackets often create the desired atmosphere.

Before we talk about the kind of light best adapted for dining room service, let us first trace back a bit to find out something about ourselves. Primitive man in all stages of his existence reveled in the celebration of his victories both of war and of hunt by an extended ceremony around the campfire. The red glow of its embers seemed to stimulate his soul and give him the rest at the completion of his task that he had longed for. Try as we may, none of us can deny the fact that some of the instincts of primitive man have been handed down to our generation. The low intensities of heat and light still subtly charm us.

How, then, in the light of what we know about ourselves, should we light our dining room to produce the most pleasing atmosphere? This room, of all in the house, should be the most attractive. Meal time is the one hour when the family gathers together—an hour in which everything which is external and harsh and abrupt should be eliminated and elements introduced which soothe and compose the mind. Have you ever been in a dining room lighted by candles? Did you note the result, especially where the diners were in evening dress? The effect is different from anything you ever saw before and the light is low and warm and soft. It flickers impulsively with every gesture. The people's faces are lighted with color that makes them look healthy and robust, and there is a sense of well-being under

such conditions which, were they otherwise, would have just the opposite effect.

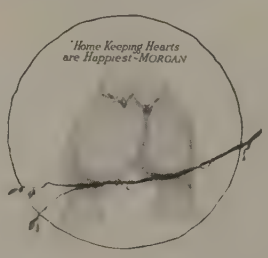
In our modern homes it is not always possible to use candle light exclusively in our dining rooms, although it is the ideal way, but we can approximate it in some degree by careful choice of the lighting facilities available. The first thing to avoid is high intensities of light. Gas-filled and tungsten lamps should be resorted to only in extreme cases, while carbon lamps, giving out a light more similar to that of a candle, are best employed. There seems to be a tendency now toward the installation of semi-indirect lighting bowls over the center of the dining room table. If care is used in the selection of such a bowl, its proper placement in relation to ceiling and table, and the character and capacity of the lamp, it should prove fairly satisfactory. But the most pleasing effects may be obtained by the employment of a dining room dome hung so low that its lower edge will be below the eyes of those sitting at the table. A thick sheet of absorbing and diffusing glass, over which some sort of red cloth is placed, may be attached to the under surface of the dome—filtering and selecting the light which comes from the lamps to the table. You will find in such a case that the white table cloth and china will reflect just enough light adequately to illuminate the faces of the diners and this light will not produce objectionable and hideous shadows underneath the eyes and cheeks such as are often produced where a centrally located semi-indirect lighting unit is improperly installed. In connection with the dome, a few candelabra, placed on the mantel or buffet, or suitable wall bracket lights will give everyone the impression that they are the real source of light and the effect spoken of will be produced quite easily.

Generally speaking, the bedroom is the only room in which portable lamps may be used exclusively. The number of these depends of course upon the size of the room. One is usually placed on or near the dressing table, on the writing desk and near the bed when no night reading lamp is supplied. The latter is very convenient as it obviates the necessity for groping about in the dark.

In the bathroom a centrally located enclosing globe fitted near the ceiling is often erroneously installed. Such an installation causes objectionable shadows but if this condition exists it may be remedied by the addition of two wall brackets—one on each side of the mirror over the wash bowl; but the two brackets should always be installed—never one. The objection to having only one is the inconvenience caused by shadows when shaving. In small bathrooms with low ceilings, the most practical light is one placed over the center of the mirror covered by some type of shade or half shell reflecting the light downward on the face of the occupant. In such an installation both sides of one's face are equally illuminated.

In the kitchen, as in other rooms, the mistake is very often made of exposing lamps without reflectors; but in installing a reflector we should be careful to select one which is easily cleaned. Besides the central lighting unit, which should be of such a character as to produce the minimum shadows, a local light should be placed over the sink and drain and another over the stove.

Two lights are generally installed in the basement, one just in front of the furnace and the other over the laundry. It is advantageous to install these in separate circuits to make it possible for them to be controlled from the kitchen as well as from below.



Morgan Standardized Mouldings

EXTERIOR Mouldings manufactured from green or only partially dried lumber will warp, twist and split, and will not take paint satisfactorily. Furthermore, will always be an eyesore and detract from an otherwise well built structure. Interior Mouldings and Trim can mar the appearance of a room or add to the impression made by the furniture. Splendidly designed furniture, well made, will appear only ordinary if the Moulding and Trim are inferior in quality and workmanship. To obtain perfect results insist upon proper Moulding and Trim.

With the Morgan Woodwork Organization the designing and the making of mouldings is a craft—a science.

Both exterior and interior mouldings are, by virtue of their beauty and adaptability, of the best mediums for the expression of an architectural motif. In fact, mouldings serve as the frame for the architectural picture and as such they must be designed with the utmost regard for symmetry and grace.

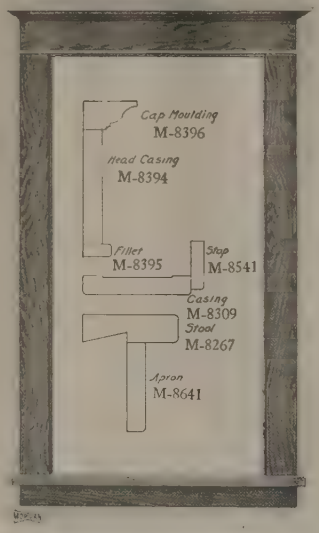
But the artistry which is devoted to the designing of Morgan mouldings is by no means the only reason they enjoy such a widespread use.

Craftsmanship of the highest order is employed in the making of Morgan mouldings. First, the most painstaking care is taken that the woods used are of good quality and unusually well seasoned to insure weather-resisting durability. Second, the machinery employed in their milling is of the most expensive and most advanced type, anchored to solid foundations so that every foot is manufactured with the greatest precision and smoothness. Third, only thoroughly experienced workmen, highly skilled in the making of mouldings, are employed.

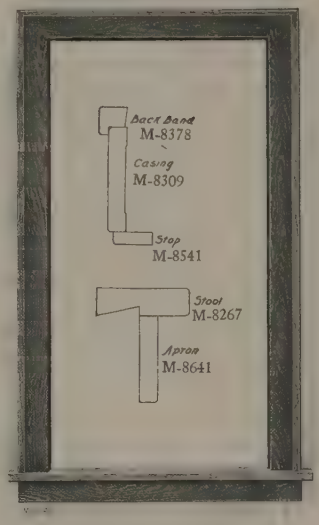
The designs and patterns shown on the following pages comprise what we believe to be the most comprehensive line of mouldings presented to the trade. Among them may be found exactly the proper one for every use.

"There is no added cost for Morgan-Quality"

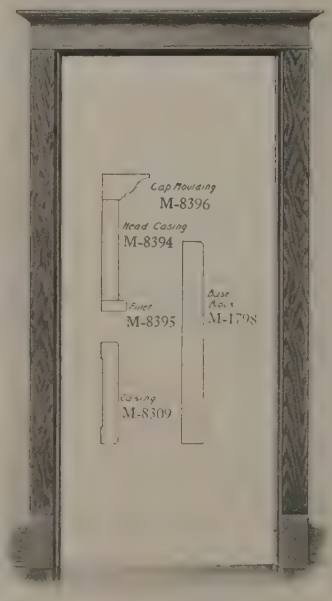
MORGAN STANDARDIZED MOULDINGS



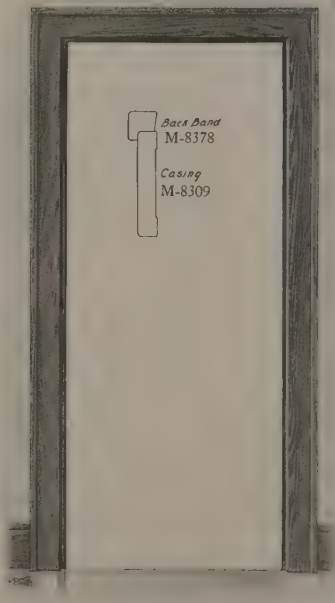
M-9001
Window Trim
Consists of the following mouldings
M-8396 M-8394 M-8395 M-8309 M-8541
M-8267 M-8641



M-9002
Window Trim
Consists of the following mouldings
M-8378 M-8309 M-8541 M-8267 M-8641



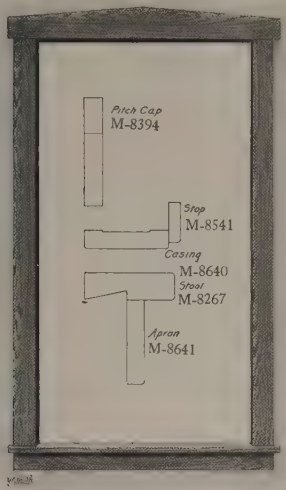
M-9001
Door Trim
Consists of the following mouldings
M-8396 M-8394 M-8395 M-8309 M-1798



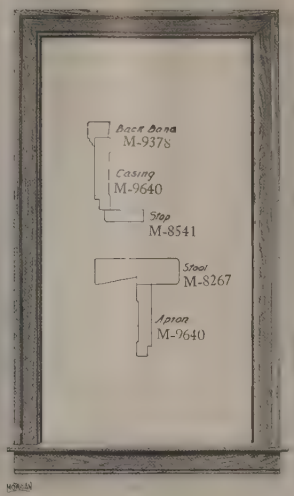
M-9002
Door Trim
Consists of the following mouldings
M-8378 M-8309

For individual illustration of parts see pages 355, 405, 409, 412,417 and 419.

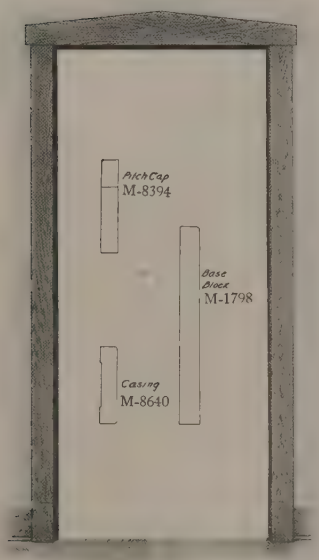
MORGAN STANDARDIZED MOULDINGS



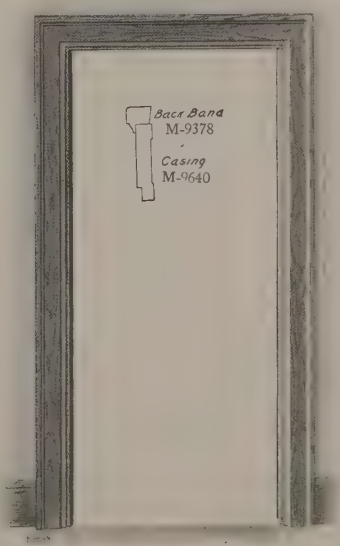
M-9005
Window Trim
Consists of the following moulding
M-8394 M-8640 M-8541 M-8267 M-8641



M-9006
Window Trim
Consists of the following mouldings
M-9378 M-9640 M-8541 M-8267 M-9640



M-9005
Door Trim
Consists of the following mouldings
M-8394 M-8640 M-1798



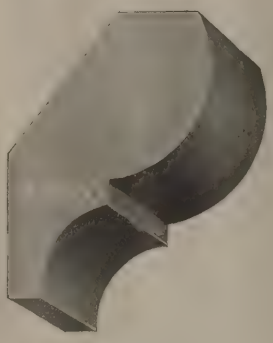
M-9006
Door Trim
Consists of the following mouldings
M-9378 M-9640

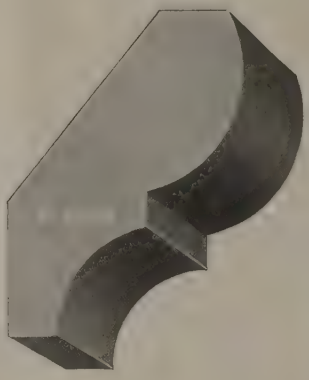
For individual illustration of parts see pages 355, 405, 409, 410, 417 and 429.

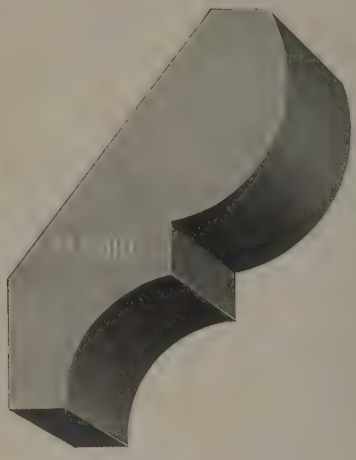
MORGAN STANDARDIZED MOULDINGS

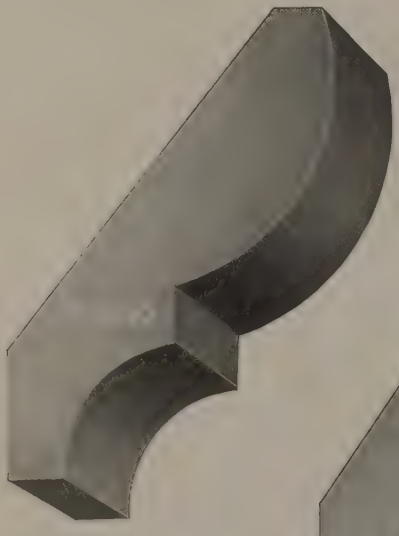
MORGAN STANDARDIZED MOULDINGS

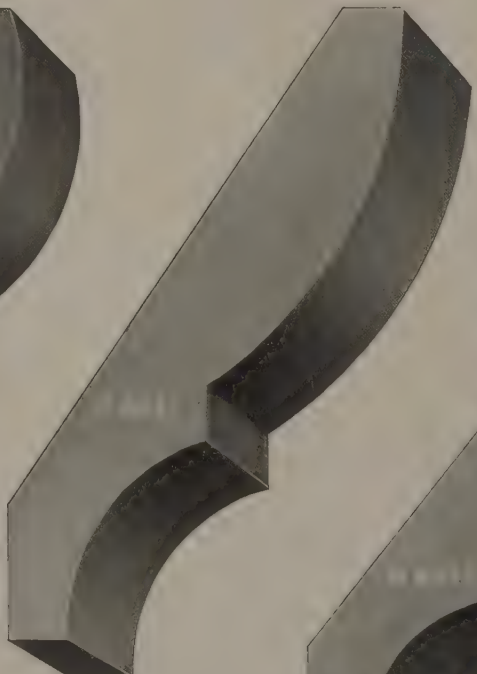
MORGAN STANDARDIZED MOULDINGS

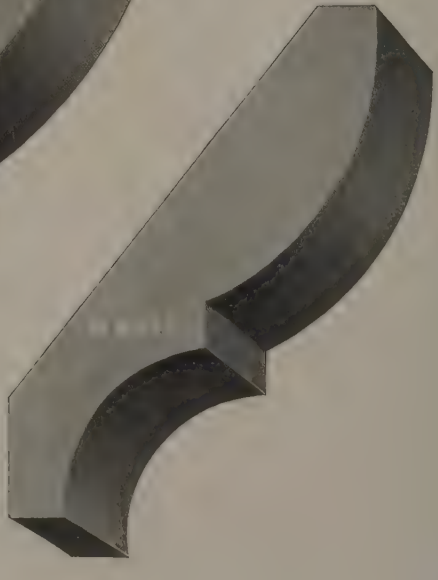








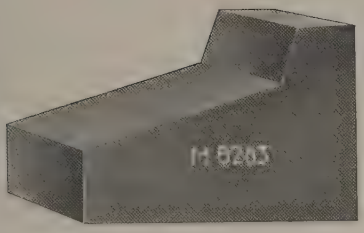


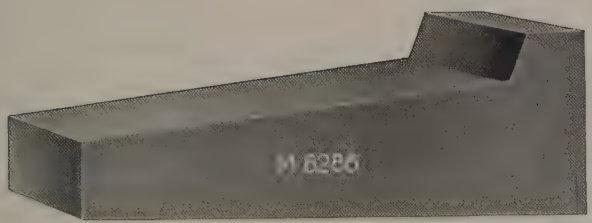


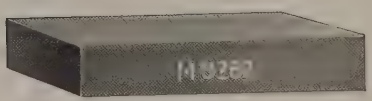
MORGAN STANDARDIZED MOULDINGS

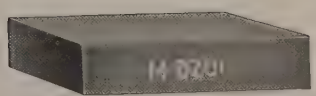
MORGAN STANDARDIZED MOULDINGS

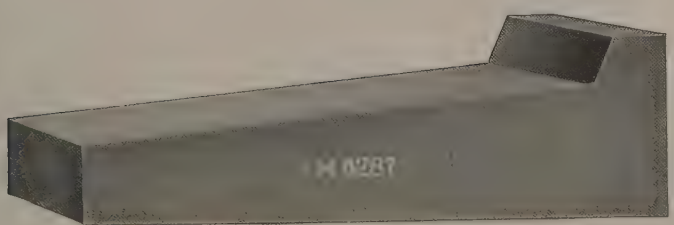
MORGAN STANDARDIZED MOULDINGS

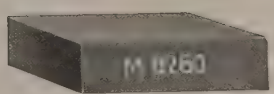




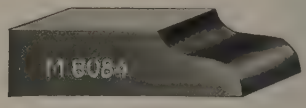


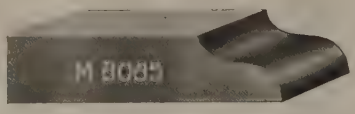


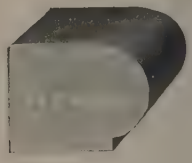


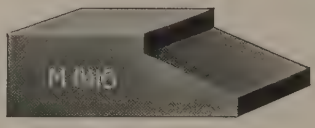


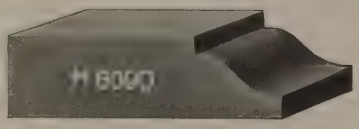
MORGAN STANDARDIZED MOULDINGS



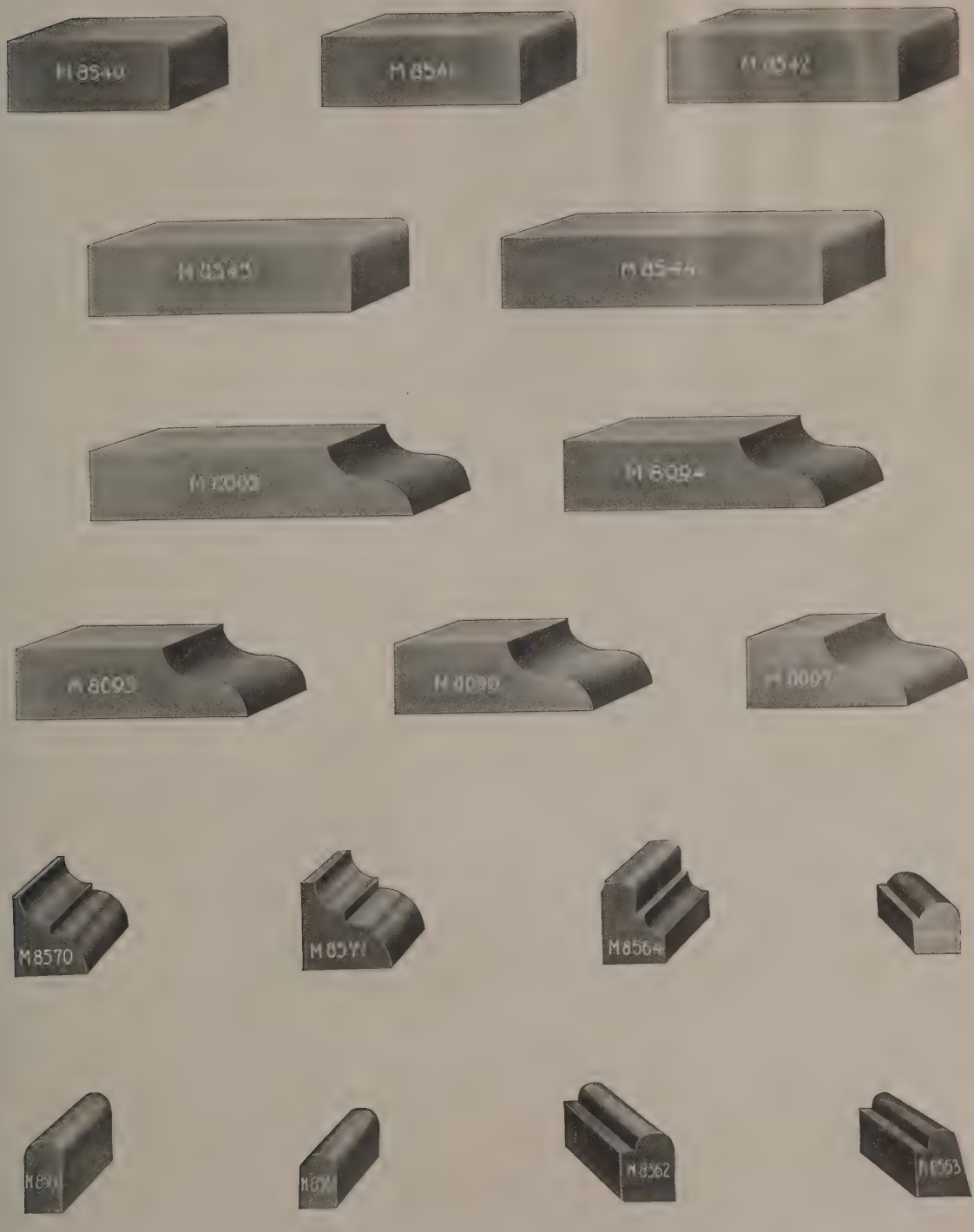




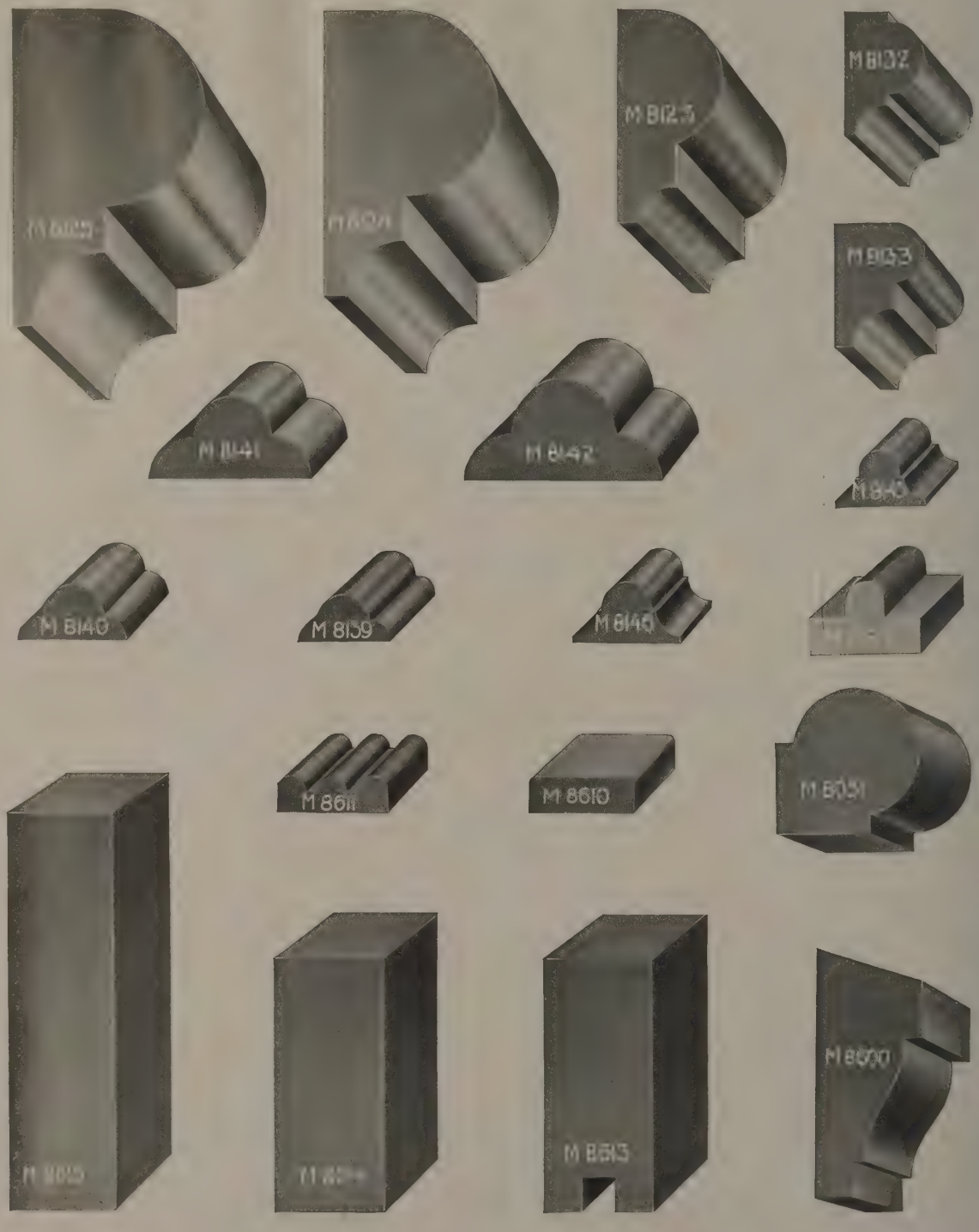




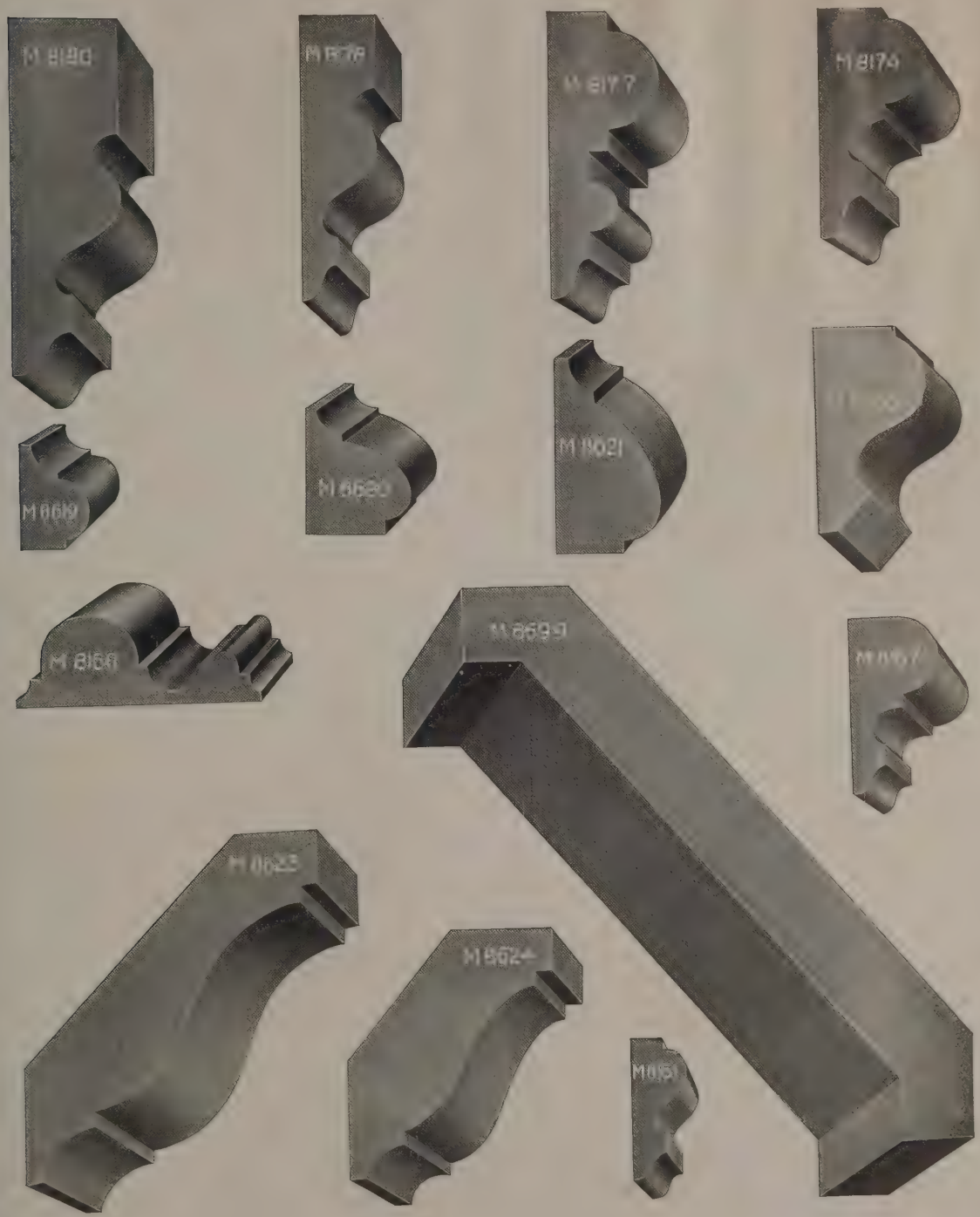
MORGAN STANDARDIZED MOULDINGS



MORGAN STANDARDIZED MOULDINGS

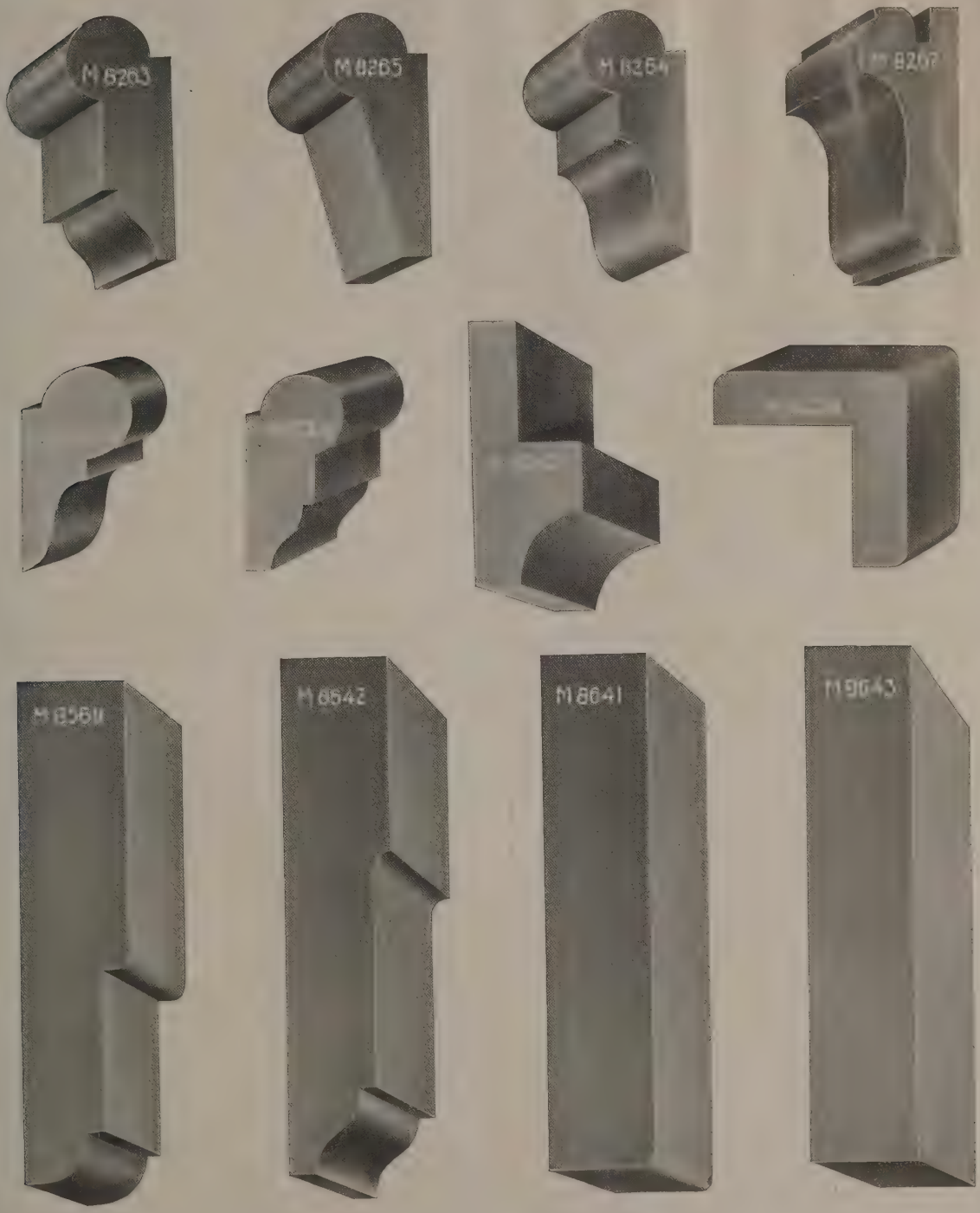


MORGAN STANDARDIZED MOULDINGS

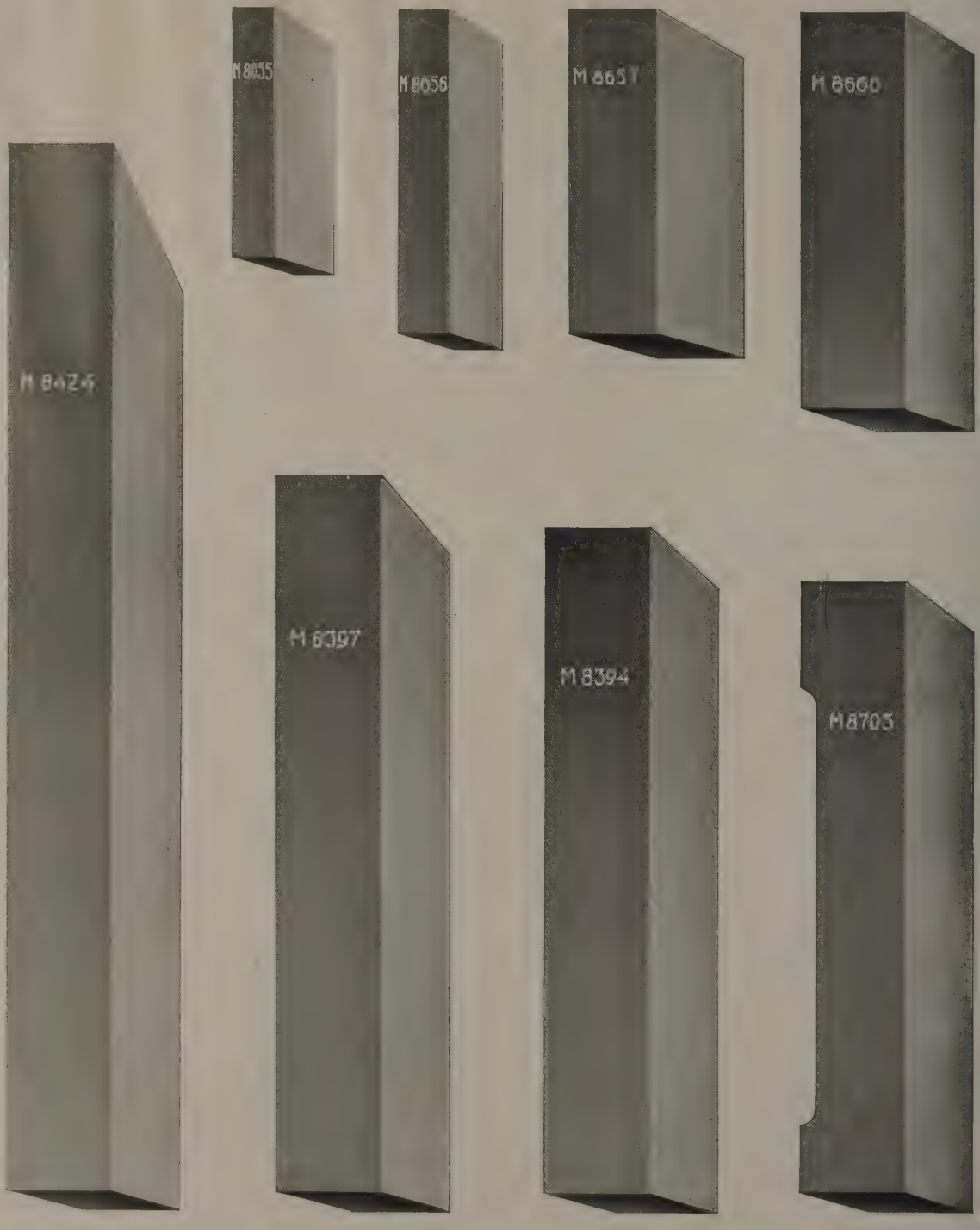


MORGAN STANDARDIZED MOULDINGS

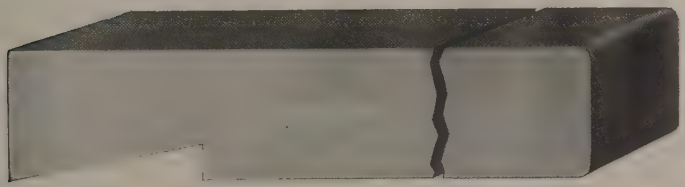
MORGAN STANDARDIZED MOULDINGS

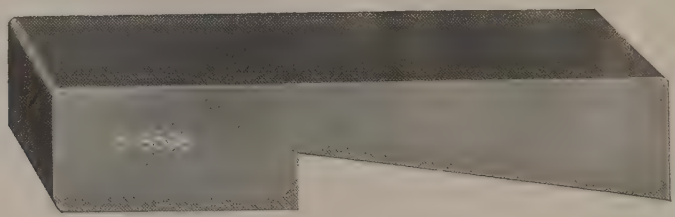


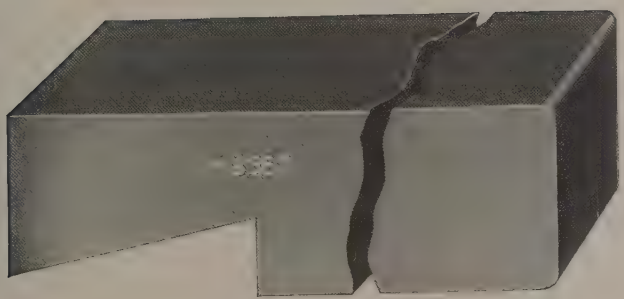
MORGAN STANDARDIZED MOULDINGS

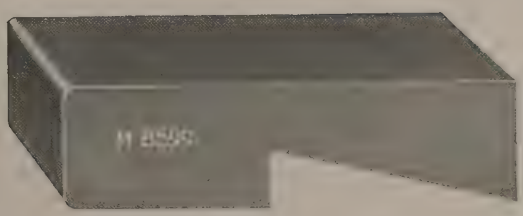


MORGAN STANDARDIZED MOULDINGS

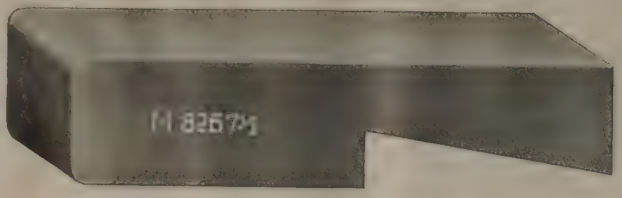


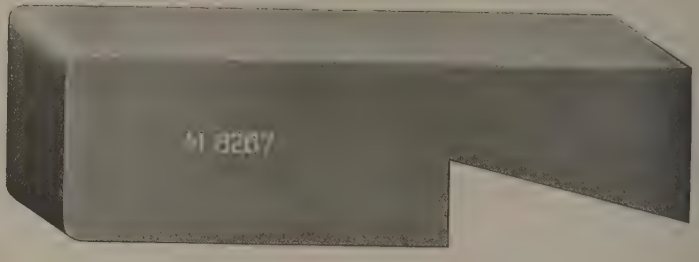


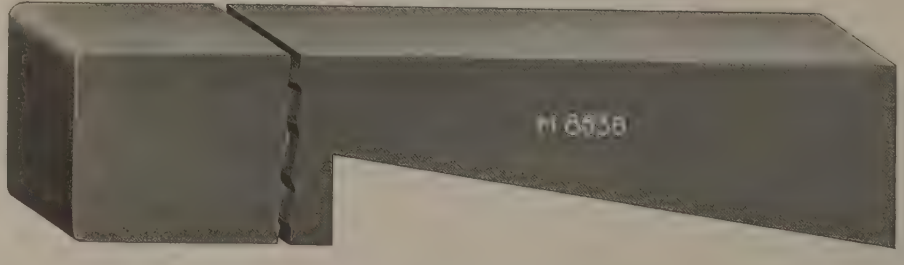


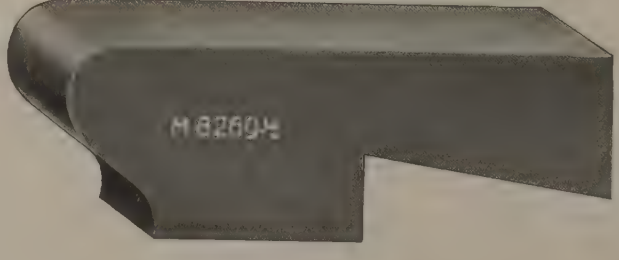


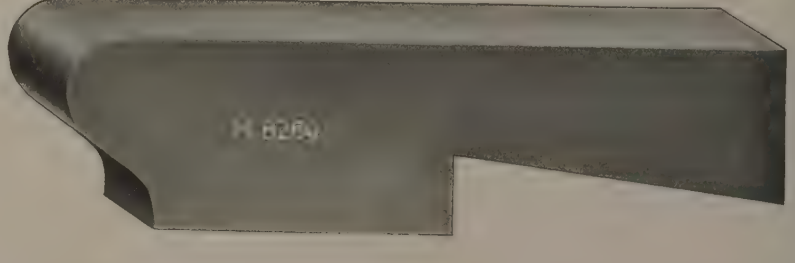
MORGAN STANDARDIZED MOULDINGS



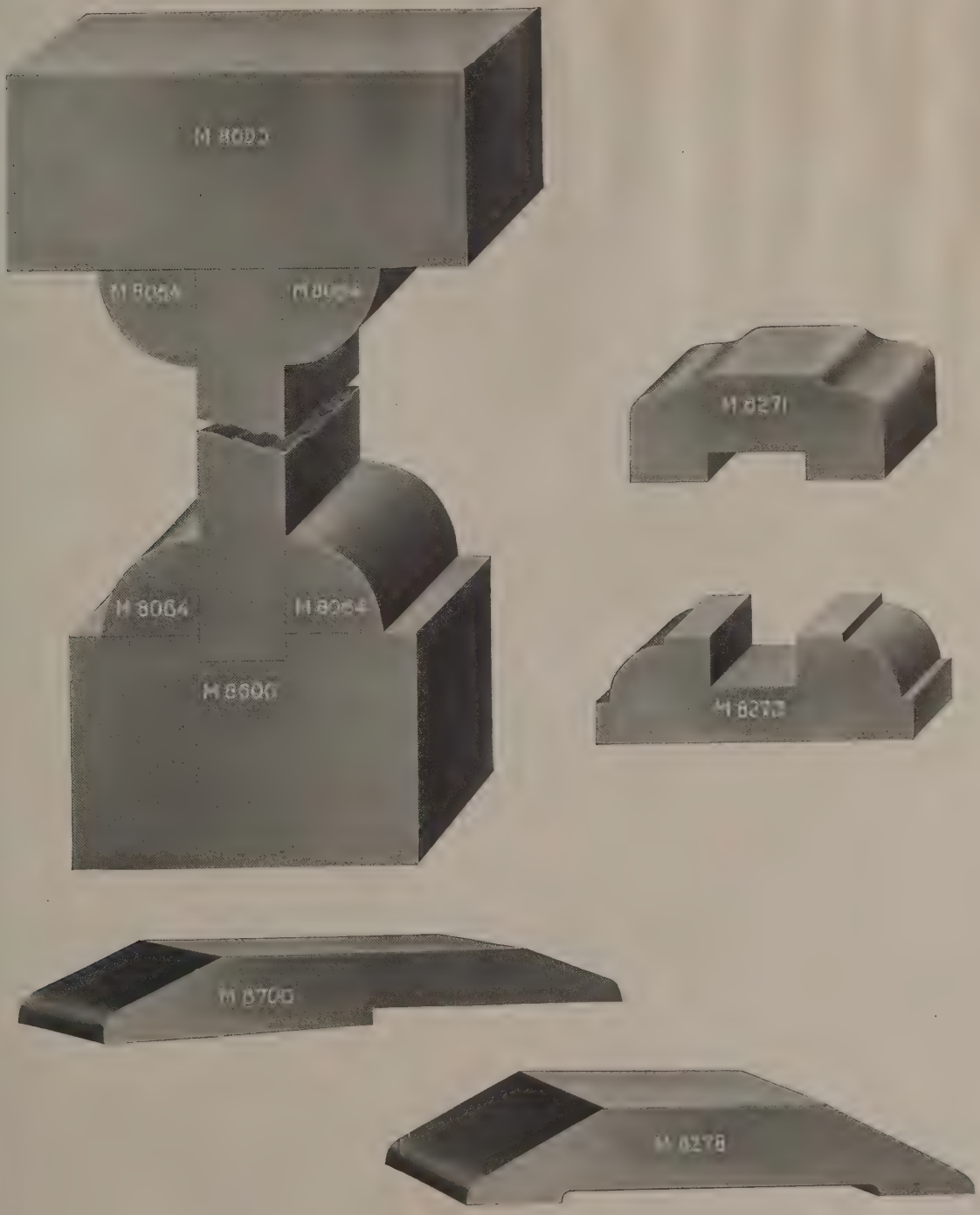




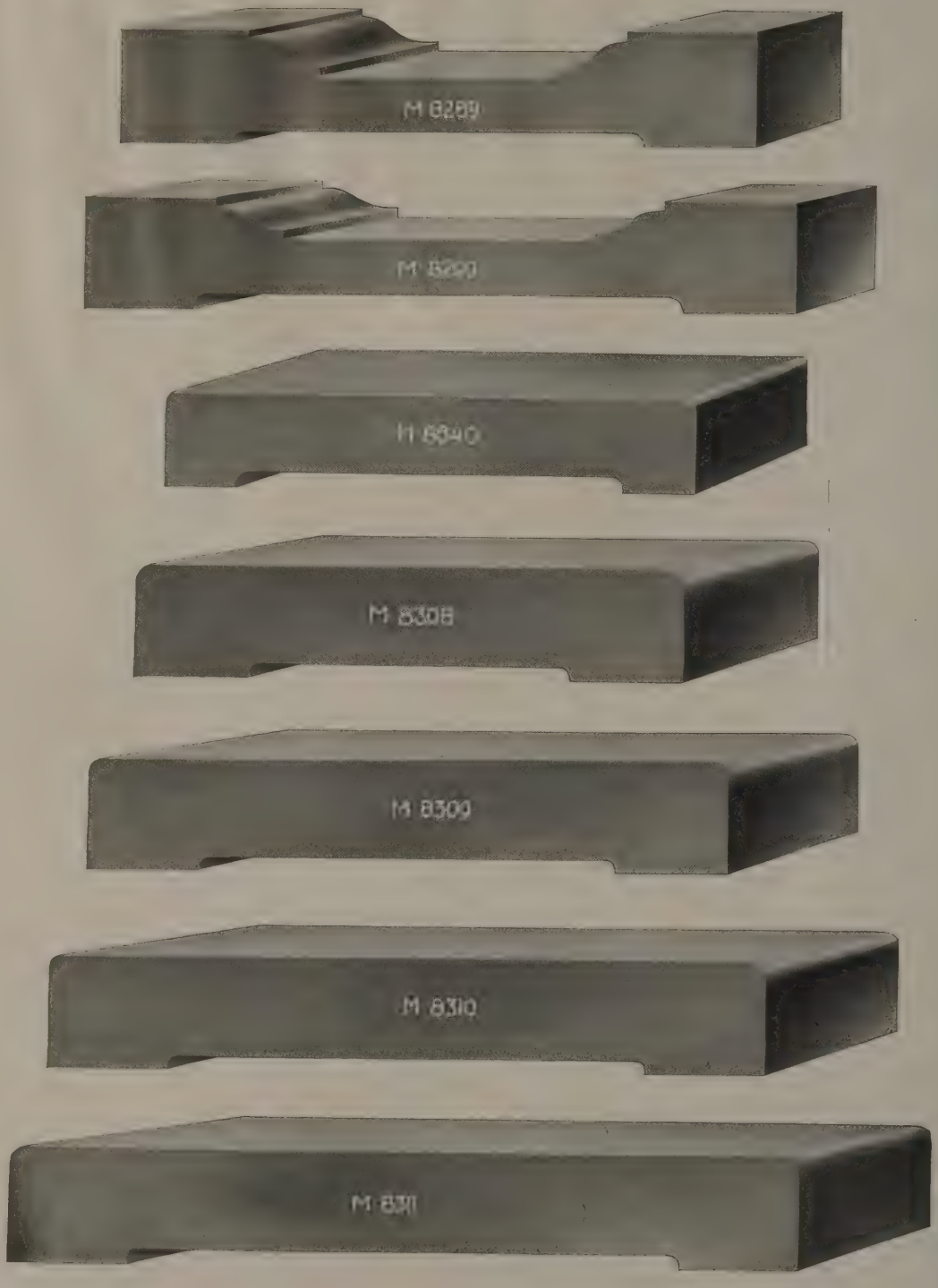




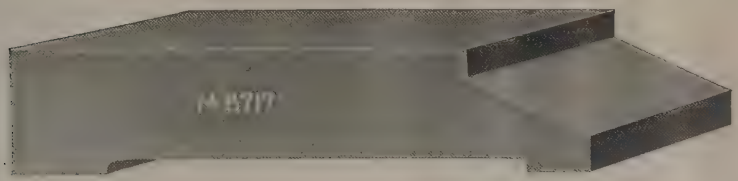
MORGAN STANDARDIZED MOULDINGS

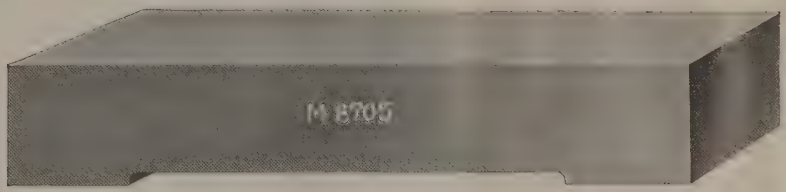


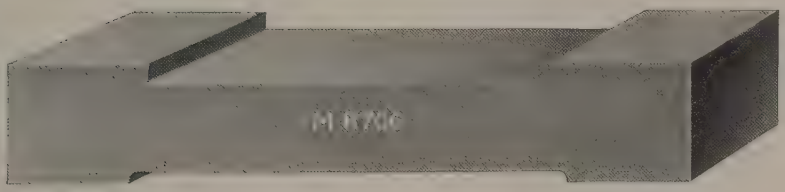
MORGAN STANDARDIZED MOULDINGS

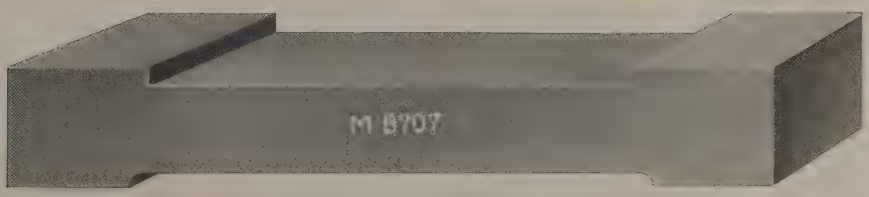


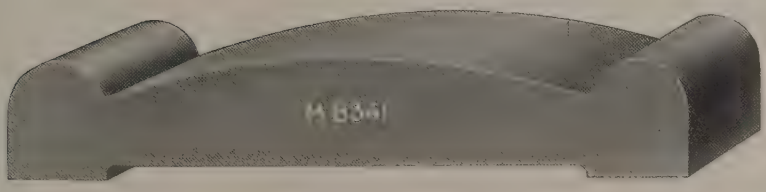
MORGAN STANDARDIZED MOULDINGS

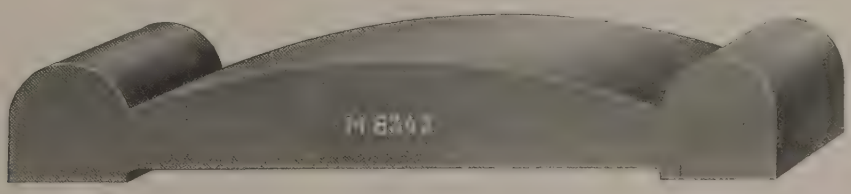




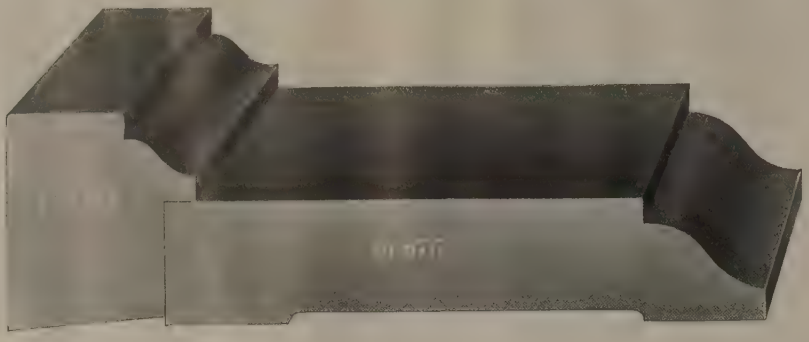


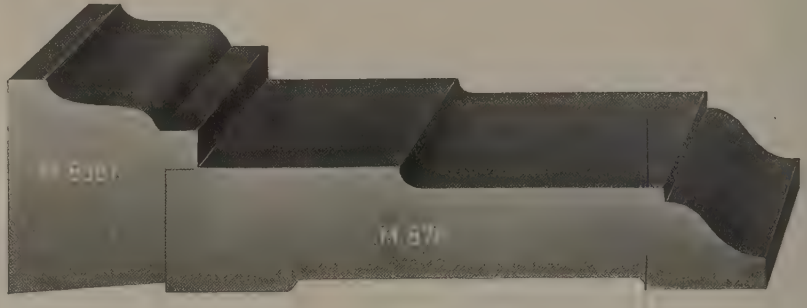


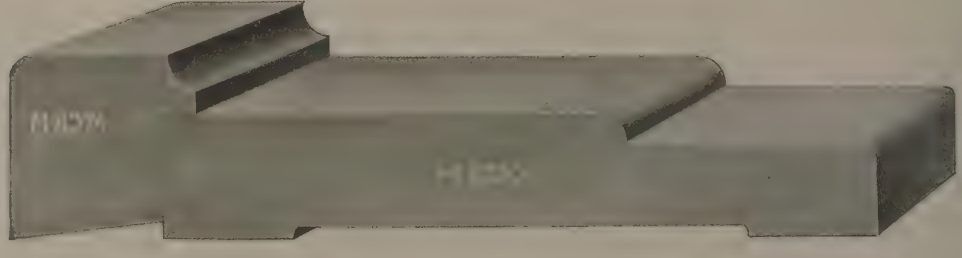




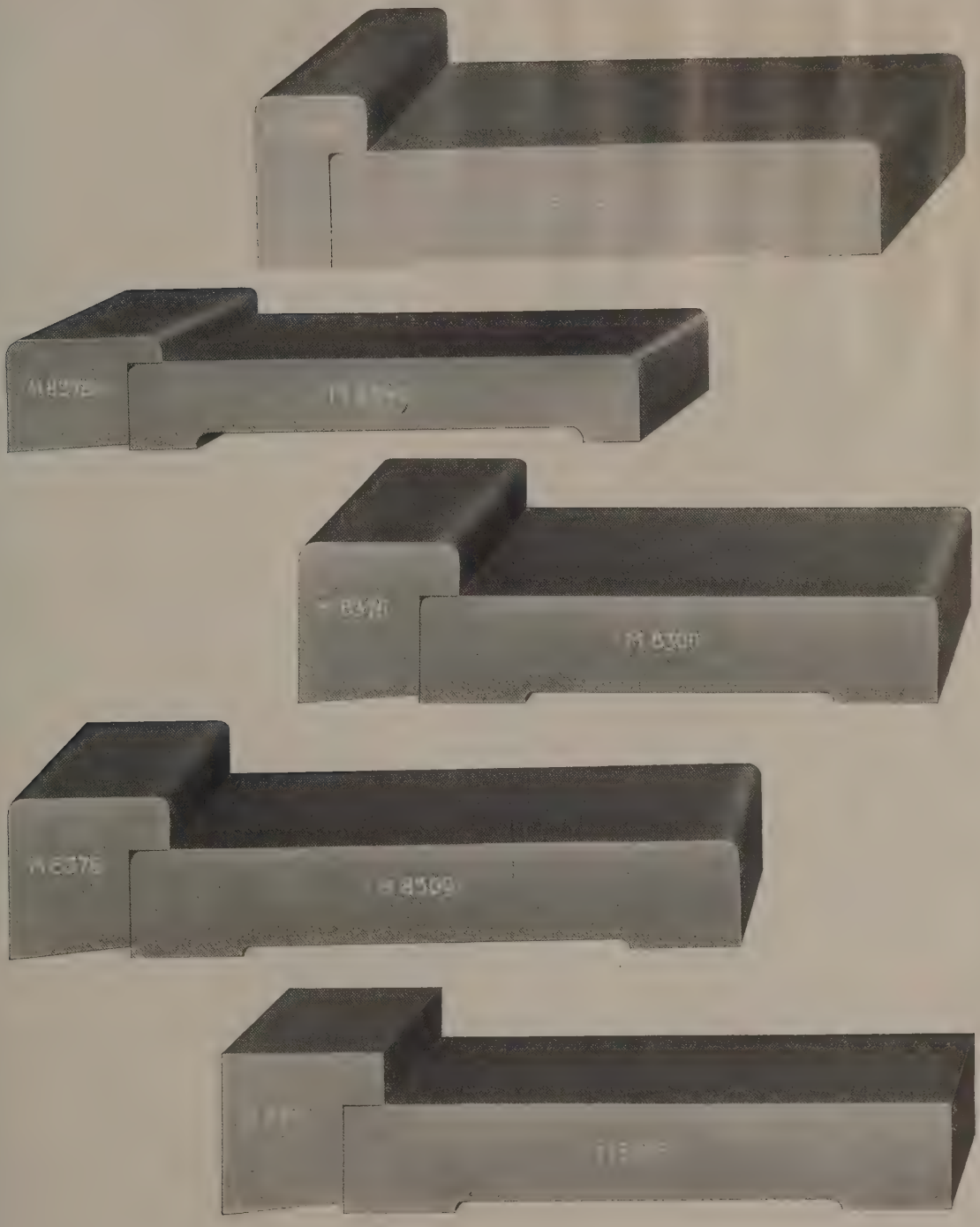
MORGAN STANDARDIZED MOULDINGS





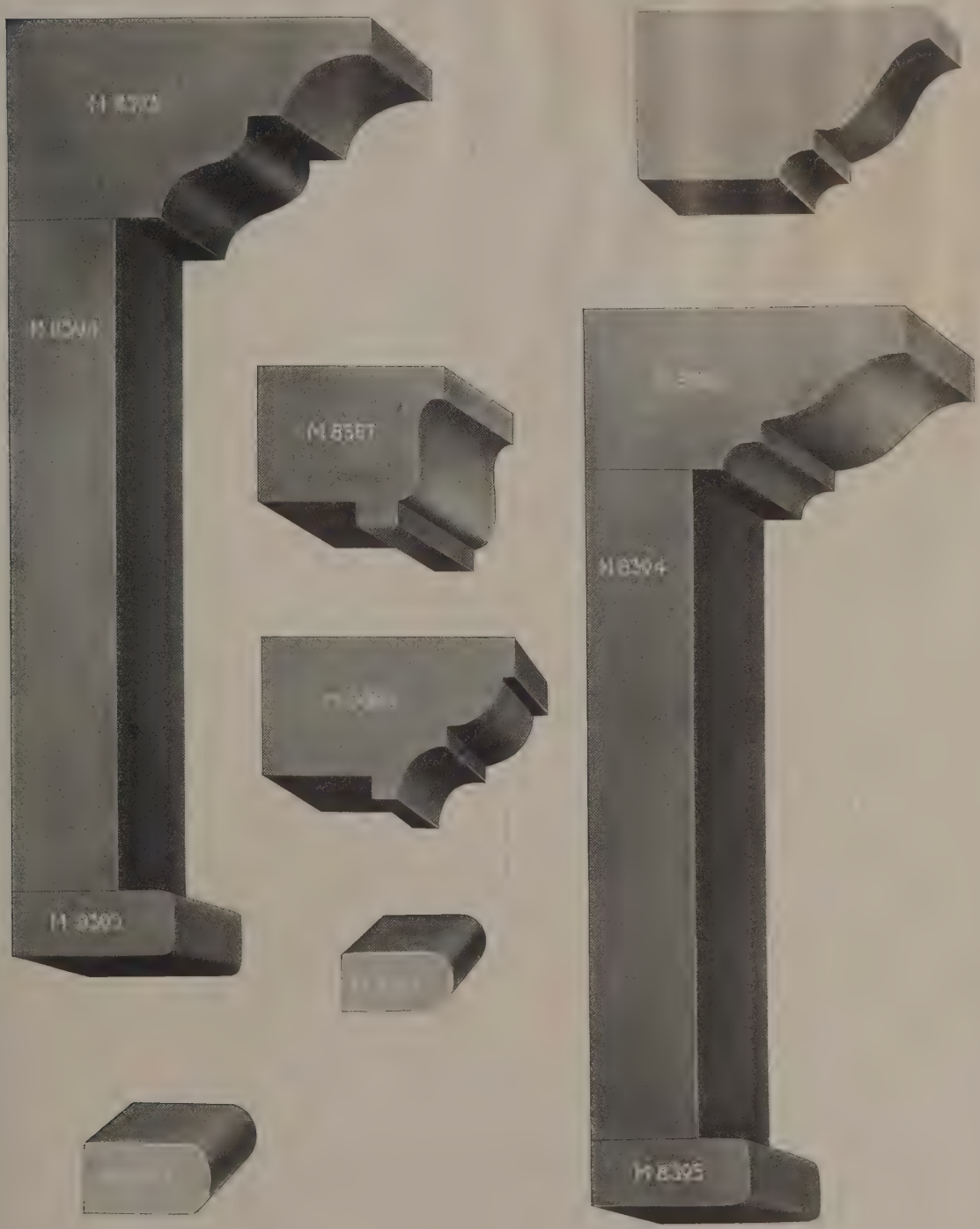


MORGAN STANDARDIZED MOULDINGS

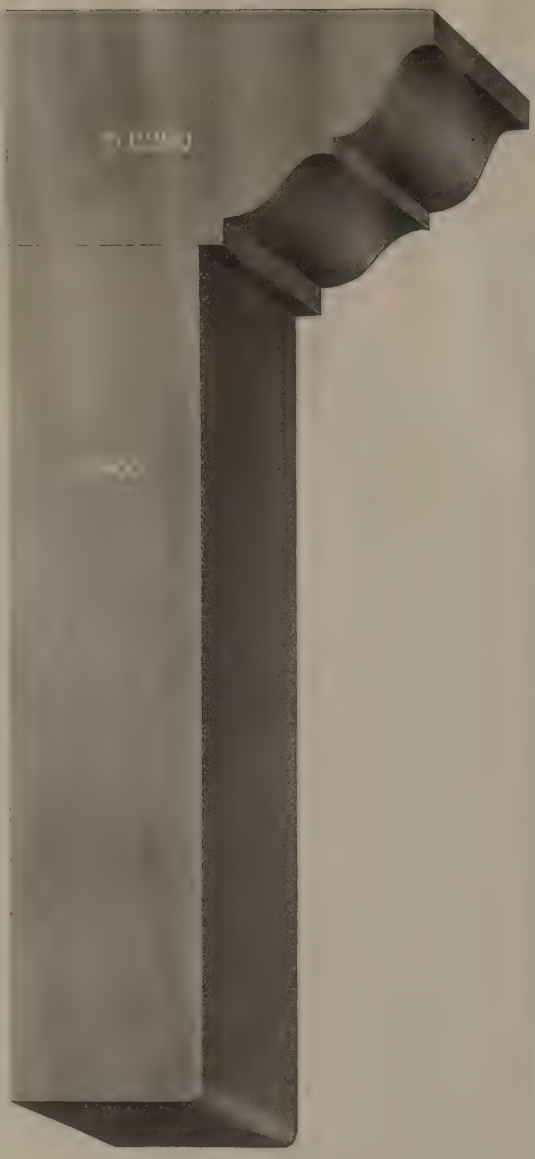


MORGAN STANDARDIZED MOULDINGS

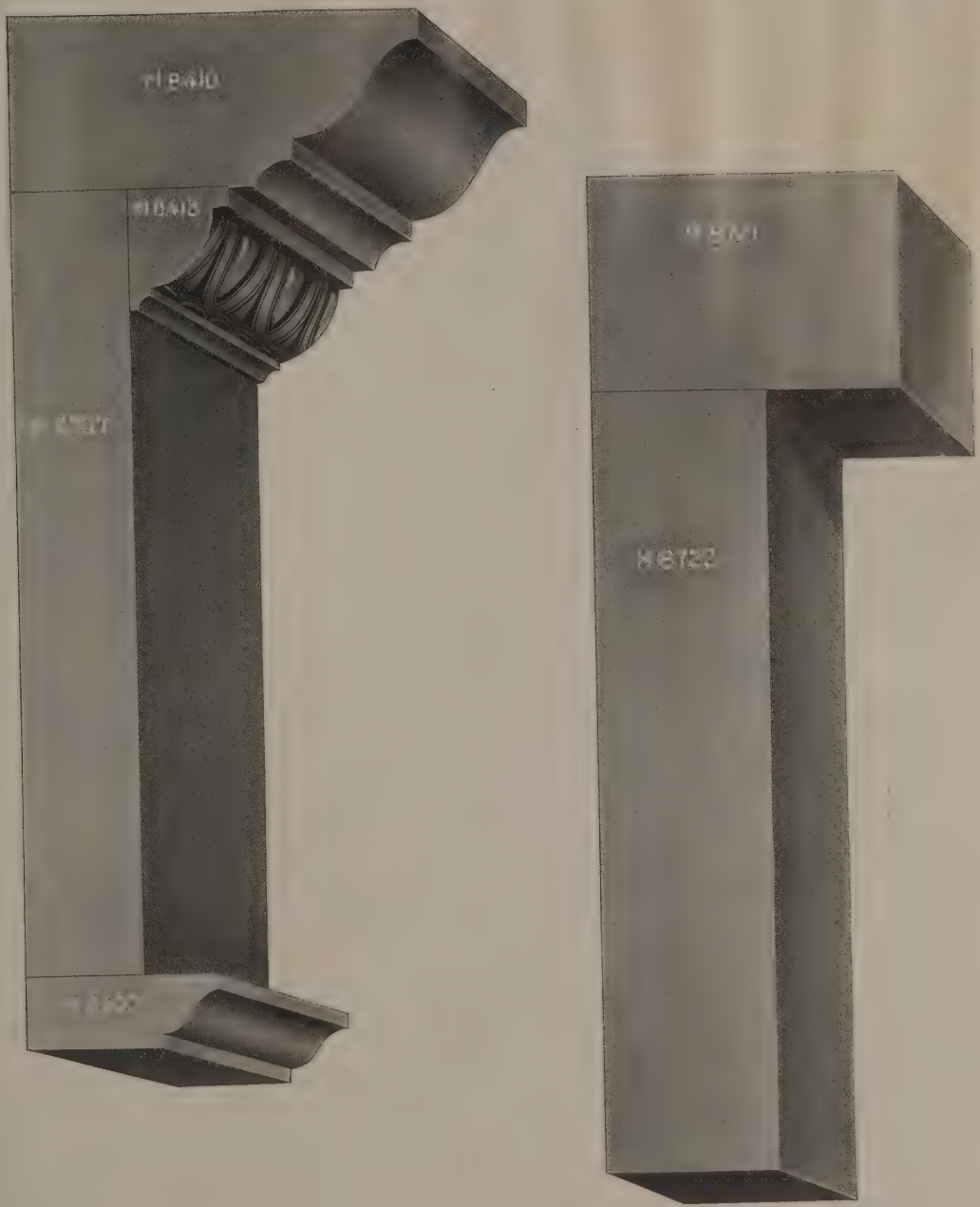
MORGAN STANDARDIZED MOULDINGS



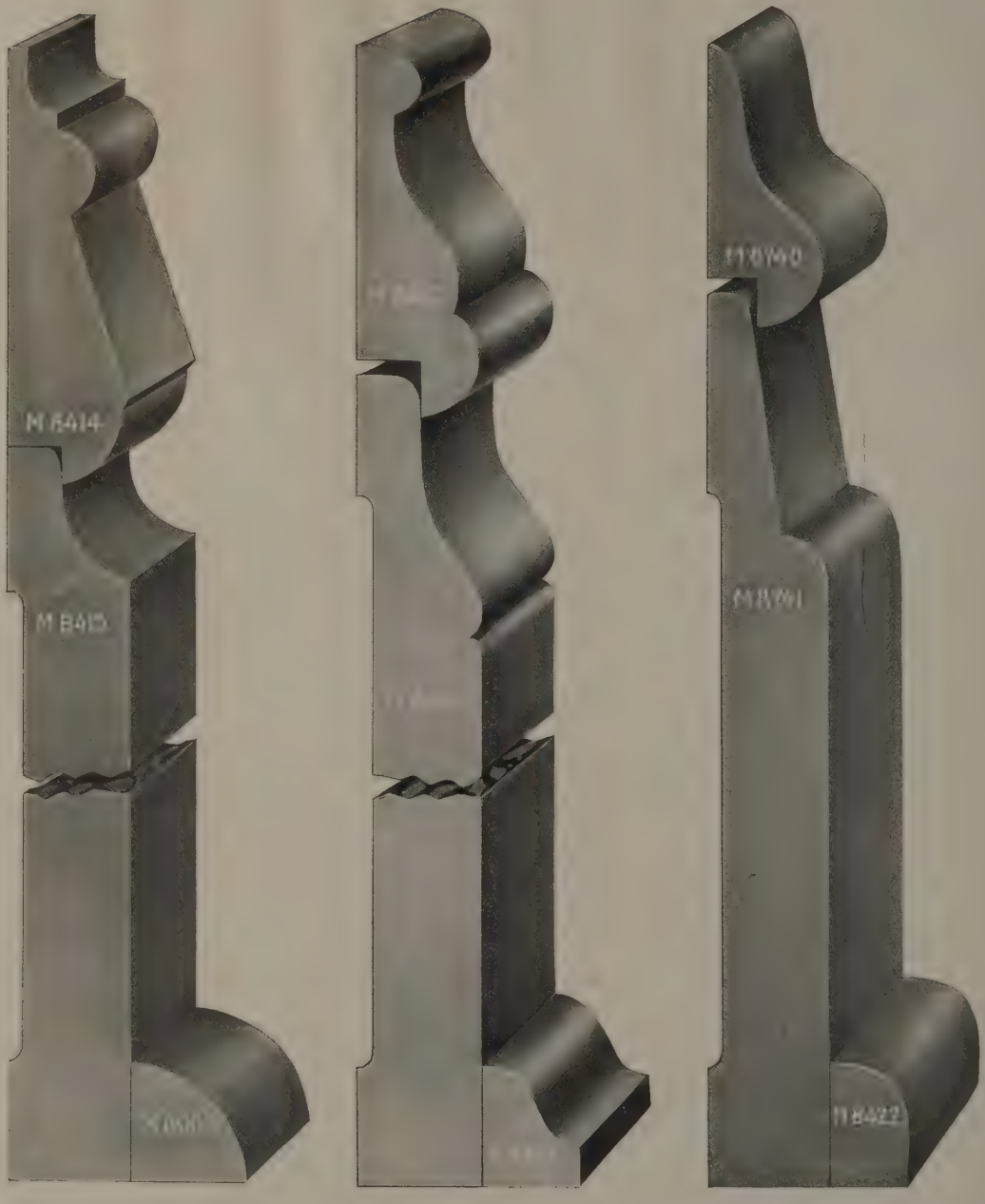
MORGAN STANDARDIZED MOULDINGS



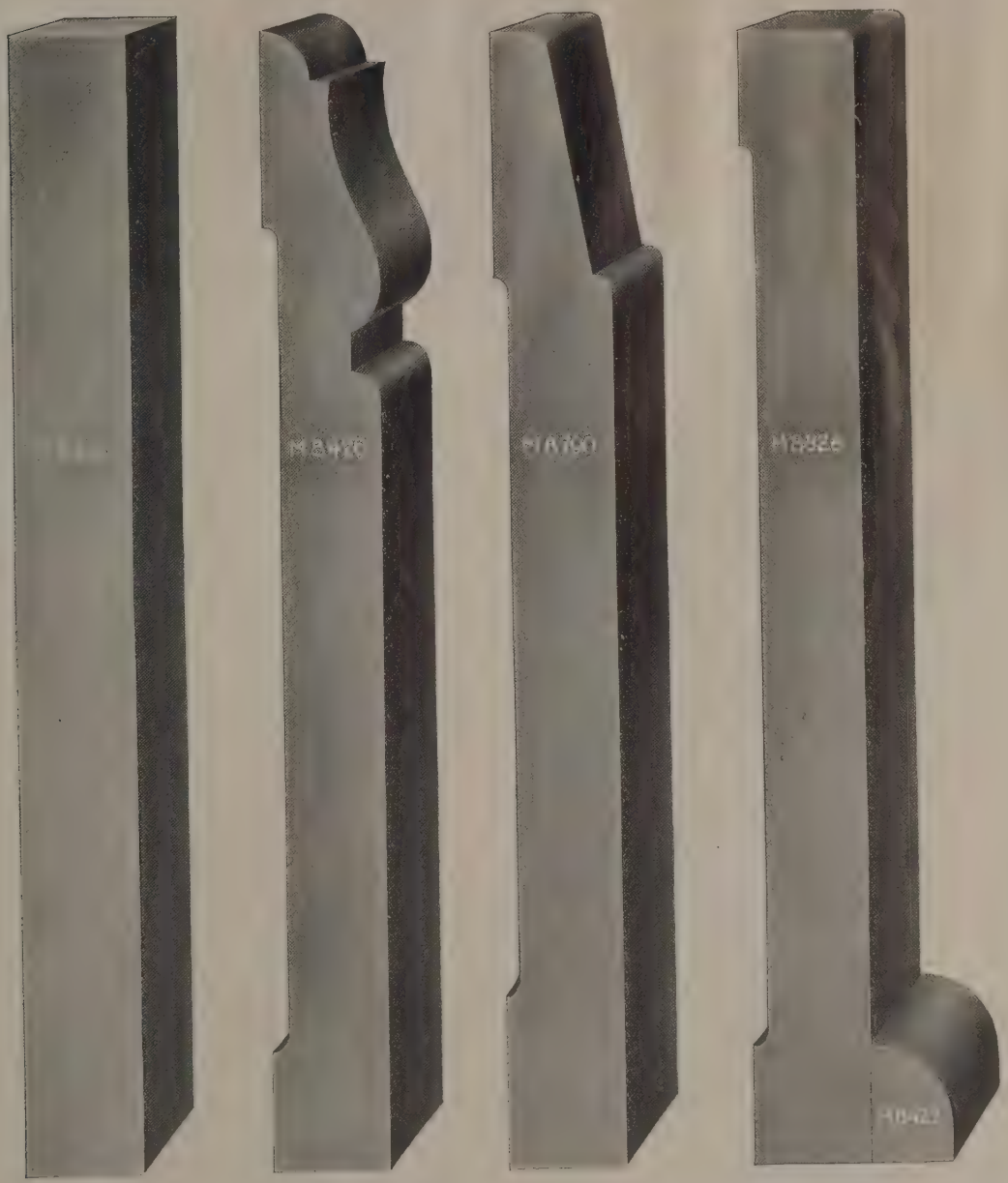
MORGAN STANDARDIZED MOULDINGS



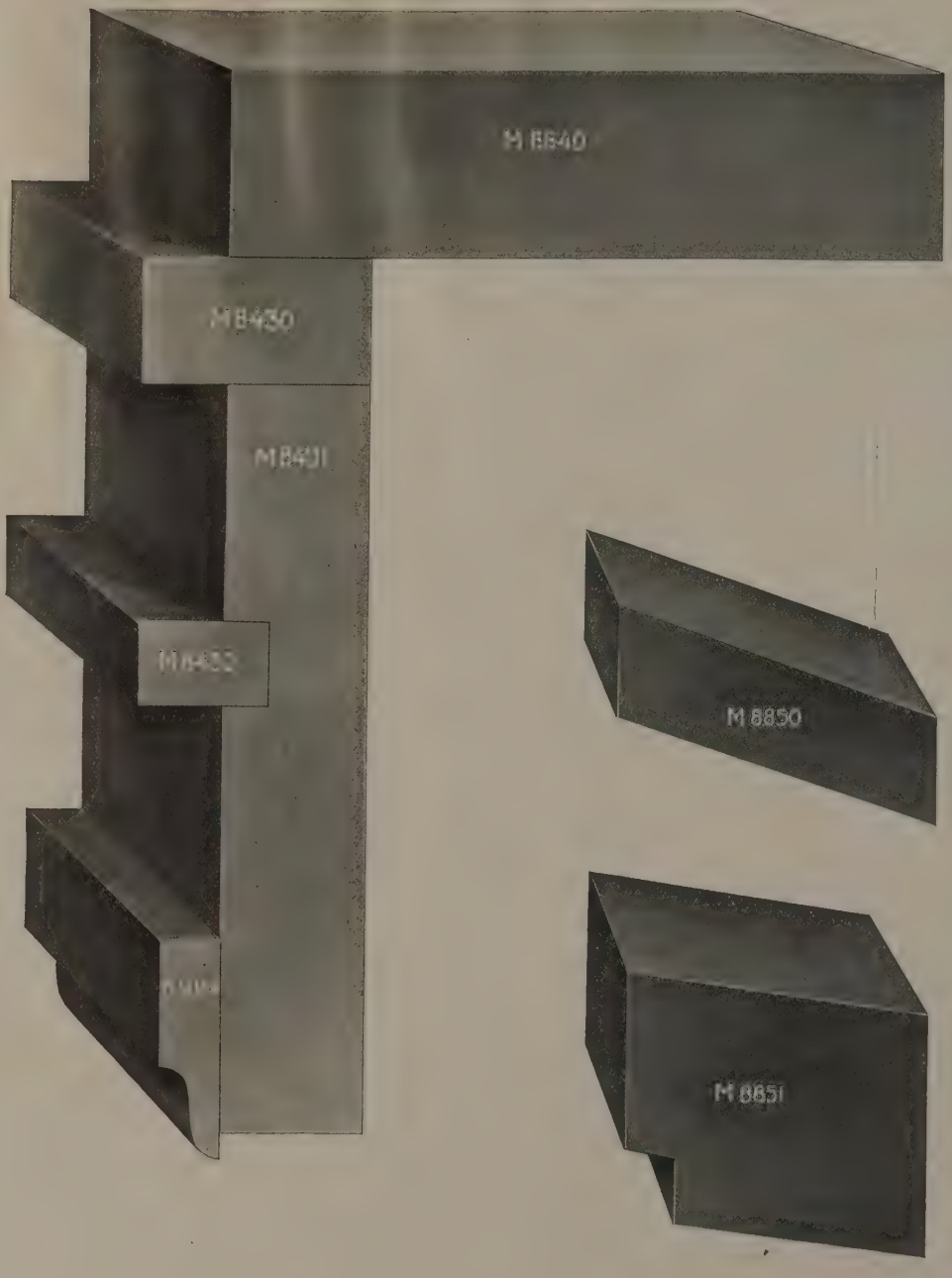
MORGAN STANDARDIZED MOULDINGS



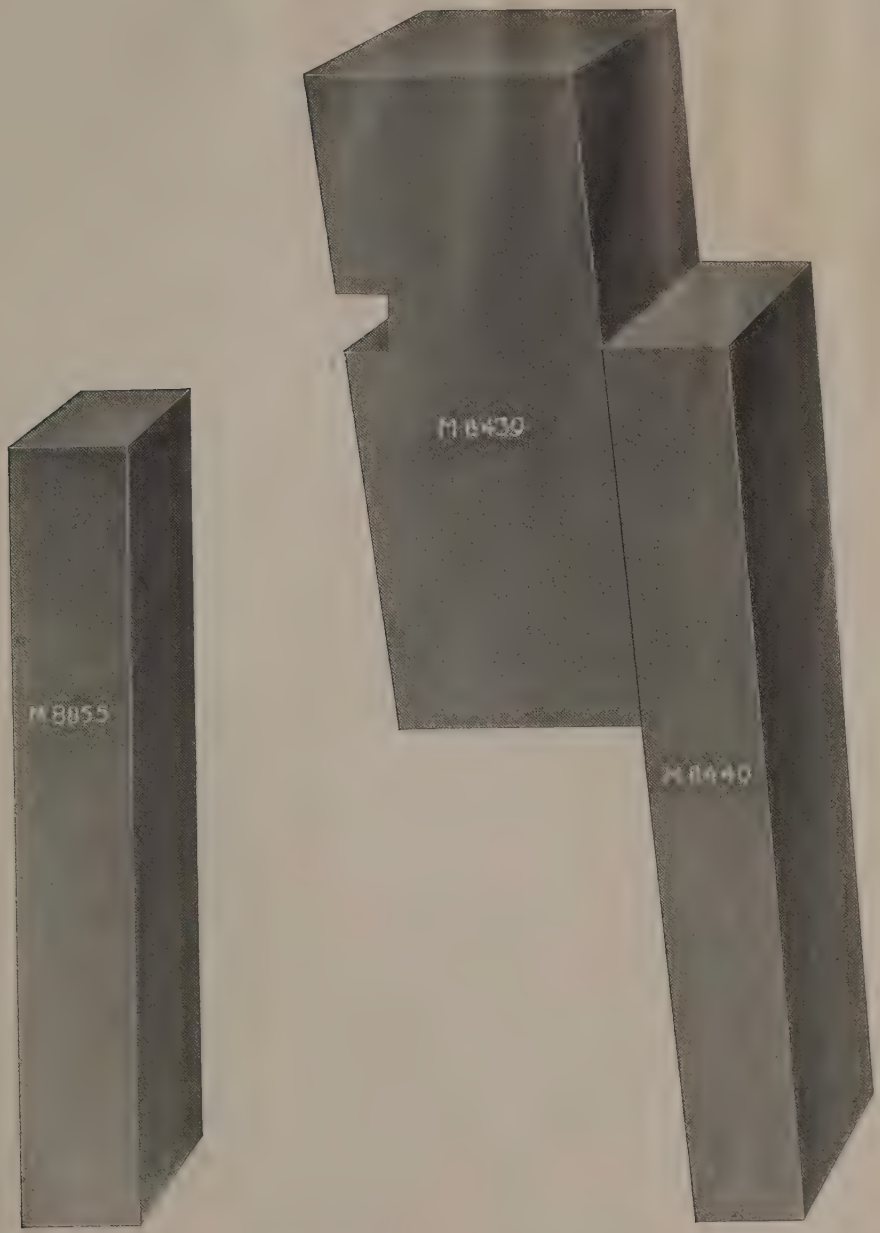
MORGAN STANDARDIZED MOULDINGS

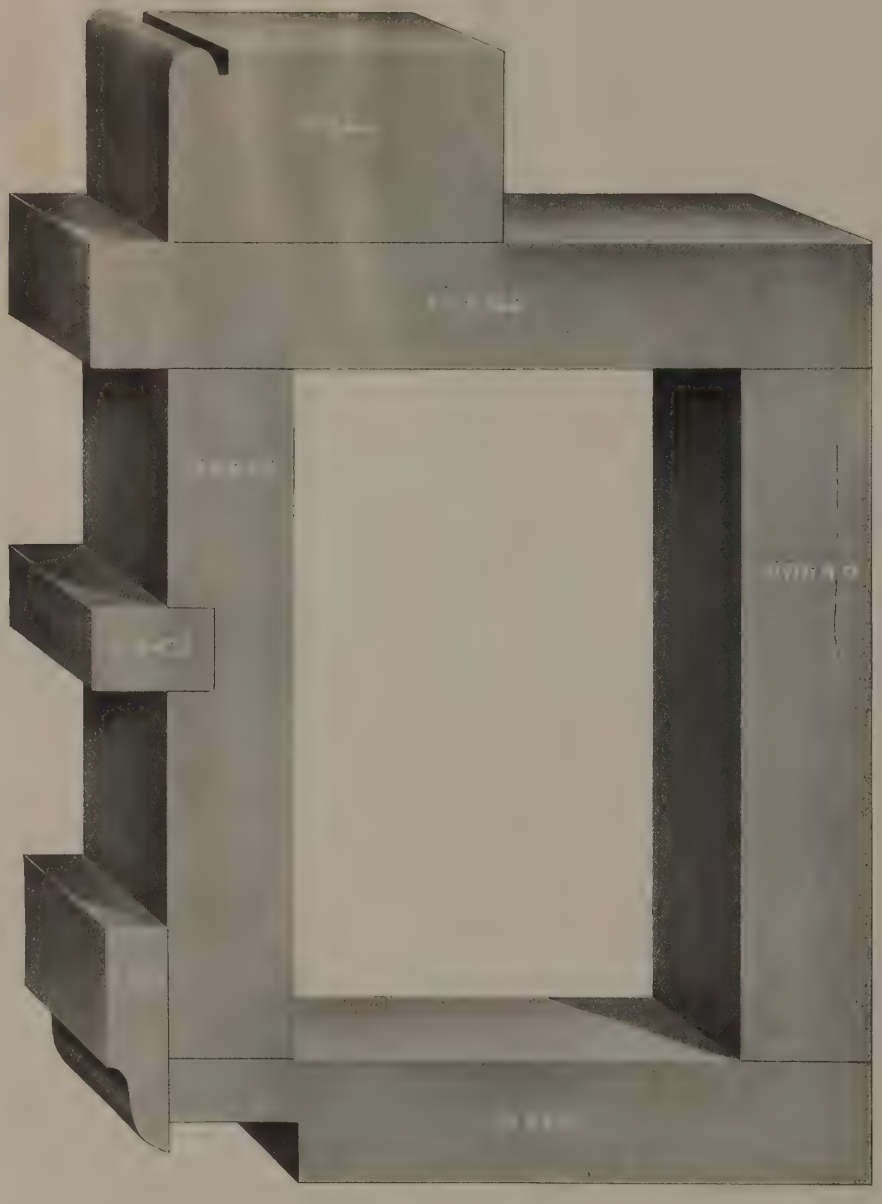


MORGAN STANDARDIZED MOULDINGS

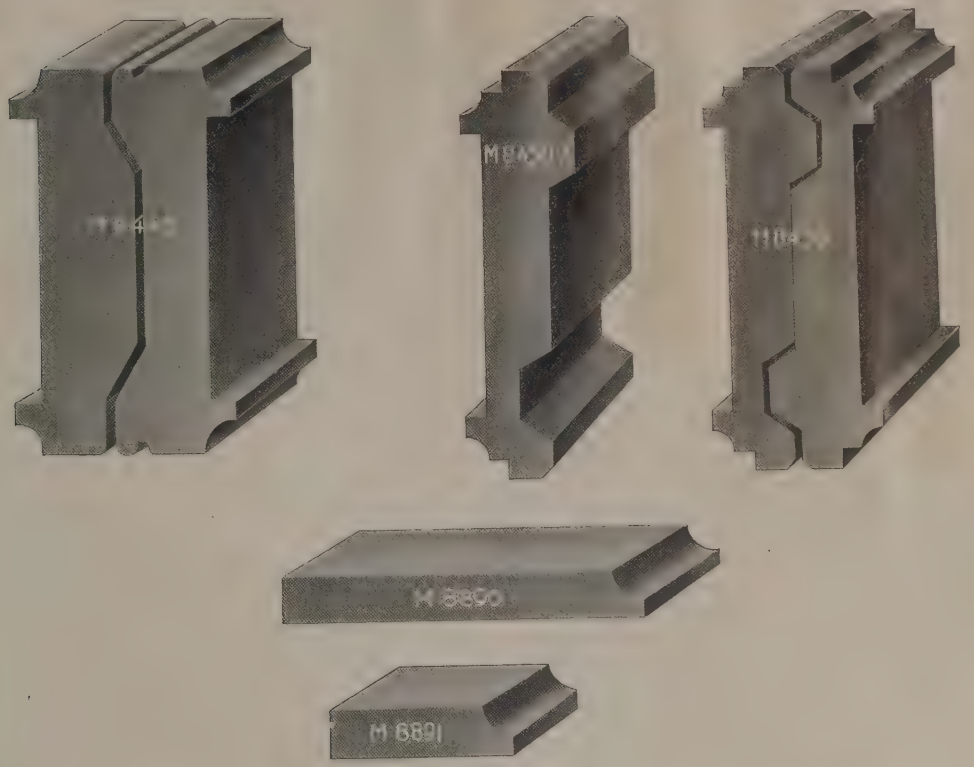


MORGAN STANDARDIZED MOULDINGS



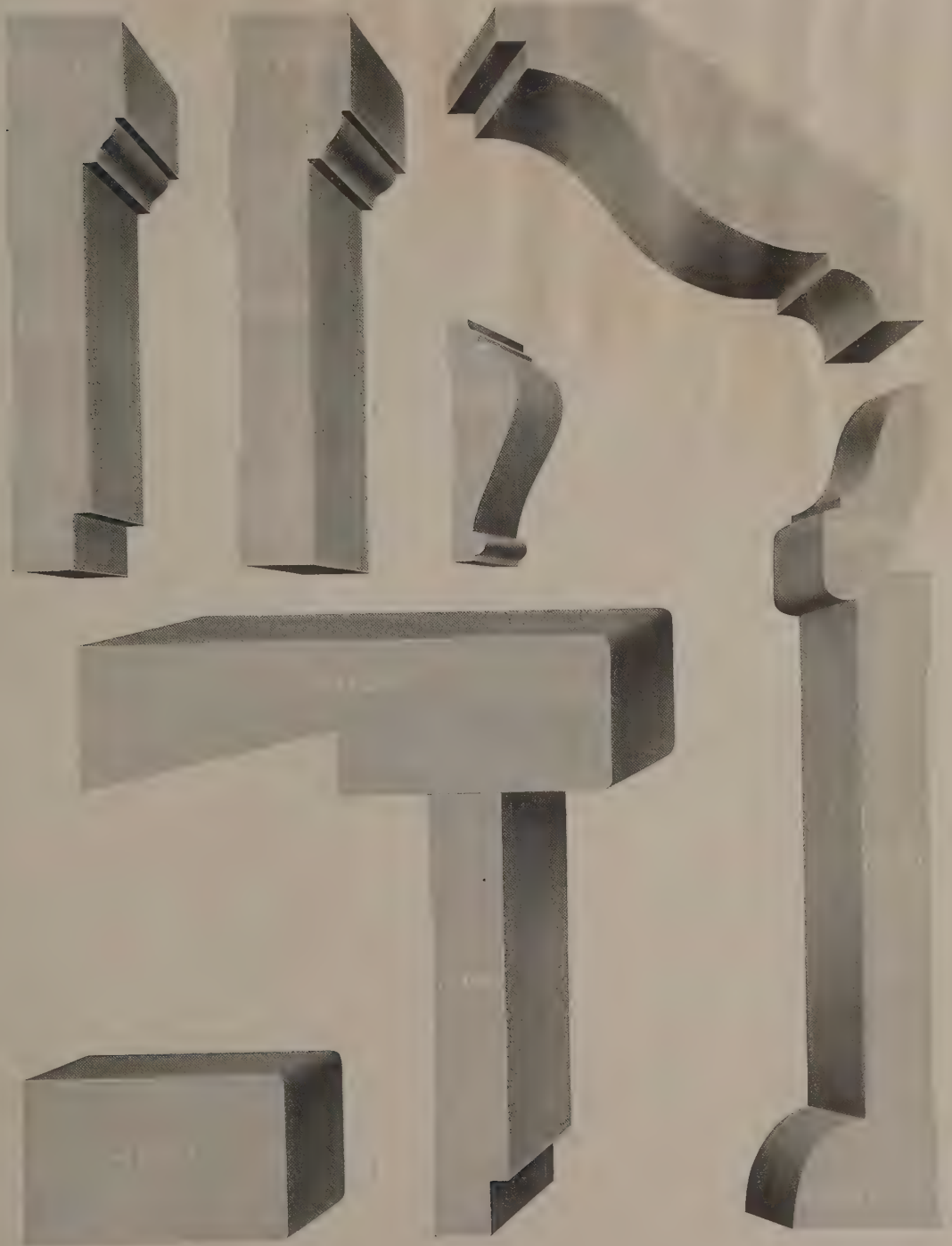


MORGAN STANDARDIZED MOULDINGS

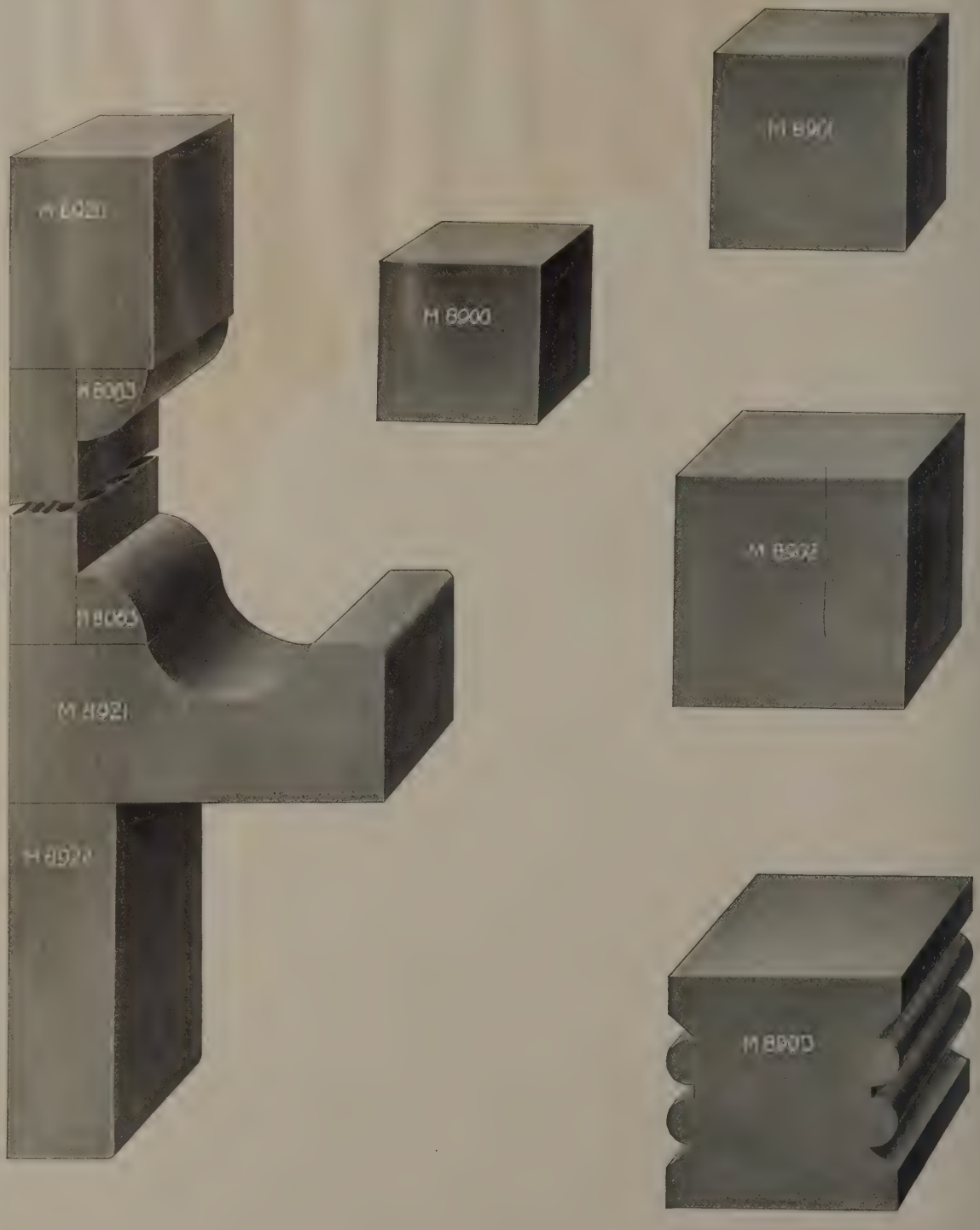


MORGAN STANDARDIZED MOULDINGS

MORGAN STANDARDIZED MOULDINGS



MORGAN STANDARDIZED MOULDINGS



Information Useful in Estimating Building Material

Excavation

Excavation for foundations and basements is figured by the quantity of cubic yards of earth removed.

The number of cubic yards is found by multiplying the length in feet by the width in feet by the average depth in feet and dividing the total by 27, as there are 27 cubic feet in 1 cubic yard.

Concrete

Foundations, concrete walls and footings are figured in cubic feet. The number of cubic feet in footings and walls is found by multiplying the length in feet by the width in feet by the depth in feet.

Concrete for walls and footings is usually mixed in the following proportions:

1 part cement, 2 parts sand, 5 parts crushed stone.

1 cubic yard of concrete work mixed in the above proportions requires approximately 1 barrel or 4 bags of cement, 4/10 of 1 yard of sand, 85/100 of 1 yard of crushed stone.

Brick

Brick for walls and foundations is estimated by the thousand.

The following table is the rule most commonly recognized by the building trade to determine the number of brick in walls of various thickness, computed on the superficial foot measure.

4″ wall or ½ brick in thickness, 7½ brick per superficial foot.
8″ wall or 1 brick in thickness, 15 brick per superficial foot.
12″ wall or 1½ brick in thickness, 22½ brick per superficial foot.
16″ wall or 2 brick in thickness, 30 brick per superficial foot.
20″ wall or 2½ brick in thickness, 37½ brick per superficial foot.

The number of brick in piers of different sizes is based on the following table.

4 x 8 piers,	4½ brick per foot in height
8 x 8 piers,	9 brick per foot in height
8 x 12 piers,	14 brick per foot in height
12 x 12 piers,	22 brick per foot in height
12 x 16 piers,	29 brick per foot in height
16 x 16 piers,	40 brick per foot in height

The number of brick in flues of different sizes is based on the following table.

Single flue 8 x 8 inside measurement, 24 brick per foot in height.
Single flue 8 x 12 inside measurement, 28 brick per foot in height.
Single flue 8 x 16 inside measurement, 32 brick per foot in height.
Single flue 12 x 12 inside measurement, 32 brick per foot in height.
Double flues, one 8 x 8 and one 8 x 12 inside measurement, 44 brick per foot in height.
Double flues, 8 x 12 each, inside measurement, 48 brick per foot in height.

Lumber

Lumber is estimated by the 1,000 square feet, 1″ thick, but on account of lapping and matching it requires more than 1,000 feet of lumber to cover 1,000 square feet of surface.

The following table will show the amount to add to the various kinds of material most commonly used.

		Finished Width	Add
Boards	13/16″ x 8″ S2S	7¼″	1/8th
	13/16″ x 10″ S2S	9¼″	1/10th
	13/16″ x 12″ S2S	11¼″	1/12th
Ship Lap	13/16″ x 6″	5¼″	1/5th
	13/16″ x 8″	7¼″	1/7th
	13/16″ x 10″	9¼″	1/9th
Drop Siding	13/16″ x 6″	5¼″	1/6th
	13/16″ x 8″	7¼″	1/7th
Flooring	¾″ x 3″	2¼″	1/3rd
	¾″ x 4″	3¼″	1/4th
	¾″ x 6″	5¼″	1/5th
	¾″ x 8″	7¼″	1/7th
Ceiling	⅝ or 5/8″ x 4″	3¼″	1/4th
	⅝ or 5/8″ x 6″	5¼″	1/5th
Flooring Ends Matched	⅜″ x 1½″		1 3rd
	⅜″ x 2″		1 4th
	13/16″ x 1½″		1 2
	13/16″ x 2″		3 8ths
	13/16″ x 2¼″		1 3rd
Lap Siding	½″ x 4″ 2½″ exposed to weather		3/8ths
	½″ x 6″ 4½″ exposed to weather		1/4th

Joists are usually set 16″ on centers and require 3 joists for every 4 feet.

Bridging between joists is figured by the lineal foot. To find the number of lineal feet of material required for cross bridging multiply the distance to be bridged as indicated in schedule below measuring on a straight line.

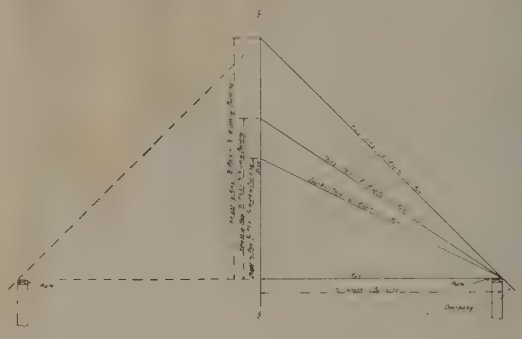
For 2x6, 2x8, 2x10	set 16″ on centers, multiply by 2
For 2x12	set 16″ on centers, multiply by 2¼
For 2x14	set 16″ on centers, multiply by 2½
For 2x6, 2x8	set 12″ on centers, multiply by 2
For 2x10, 2x12	set 12″ on centers, multiply by 2¼
For 2x14	set 12″ on centers, multiply by 2⅔

Studdings are usually set 16″ on centers but owing to the many openings and corners where the studs are doubled, the universal method is to figure 1 stud for every lineal foot of partition. This takes care of the openings and corners.

Rafters are either set 16″ on centers or 24″ on centers and the same rule applies in determining the numbers that is used for studding. The length of rafters and also the area of surface to be covered in gables varies with the width of the building and pitch of the roof.

Pitch means the angle or slant of the rafters in a straight line from the eaves to the peak of the roof. The diagram at the right shows the three standard roof pitches most commonly used.

Rise means the vertical elevation of the rafter and when expressed in feet and inches, is the vertical distance from the plate to the top of the rafter at its peak. Run is the horizontal measurement from the plate to the center of the building. Below is a table showing the rafter lengths and gable areas for the most common roof pitches.



Width of Building	Fourth Pitch					Third Pitch					Half Pitch				
	Length of Rafter		From Plate to Comb.		Area of 2 Gables	Length of Rafter		From Plate to Comb.		Area of 2 Gables	Length of Rafter		From Plate to Comb.		Area of 2 Gables
	Ft.	In.	Ft.	In.		Ft.	In.	Ft.	In.		Ft.	In.	Ft.	In.	
6	3	4	1	6	9	3	7	2	0	12	4	3	3	0	18
7	3	11	1	9	12	4	0	2	4	16	5	0	3	6	25
8	4	6	2	0	16	4	10	2	8	21	5	8	4	0	32
9	5	0	2	3	20	5	5	3	0	27	6	5	4	6	41
10	5	7	2	6	25	6	0	3	4	33	7	1	5	0	50
12	6	8	3	0	36	7	2	4	0	48	8	6	6	0	72
14	7	10	3	6	49	8	5	4	8	65	9	11	7	0	98
16	9	0	4	0	64	9	7	5	4	85	11	4	8	0	128
18	10	1	4	6	81	10	10	6	0	108	12	9	9	0	162
20	11	2	5	0	100	12	0	6	8	133	14	2	10	0	200
22	12	4	5	6	121	13	2	7	4	161	15	7	11	0	242
24	13	5	6	0	144	14	5	8	0	192	17	0	12	0	288
26	14	6	6	6	169	15	7	8	8	225	18	6	13	0	338
28	15	8	7	0	196	16	10	9	4	261	19	11	14	0	392
30	16	9	7	6	225	18	0	10	0	300	21	4	15	0	450
32	17	11	8	0	256	19	2	10	8	341	22	9	16	0	512

To the lengths of rafters above given, must be added the desired projection for cornice. Add also to make stock lengths.

For lengths of rafters on one-way roofs, take the rafter given for double the width thus: The rafter for a one-way roof on a building 10′ wide, 4th pitch is that given for 20′ wide or 11′ 2″.

In area of gables above given no allowance is made for waste or laps.

To verify above or obtain length of rafters for buildings of other widths than above given multiply the width of building by .559 for 4th pitch; by .6 for 3rd pitch and by .71 for half pitch.

The area of any roof, regardless of its shape, is accurately determined as follows:

Get the exact area from outside to outside of the walls on the level of the plates on which the rafters rest and add for the different roof pitches as follows:

One-fourth pitch add to area on square.....12 per cent
One-third pitch add to area on square.....20 per cent
One-half pitch add to area on square.....42 per cent
Three-eighths pitch add to area on square.....25 per cent
Five-eighths pitch add to area on square.....60 per cent
Three-fourths pitch add to area on square.....80 per cent

To the results thus obtained add the cornice projection all round. This gives the roof area sufficiently accurate for all practical purposes. For illustration, take a third pitch hip-roof—building 30 by 30 or 900 square feet at the square. Adding 20 per cent, or 180, gives 1080 as the roof area including all dormers but excluding all cornice projections. Had there been a deck 5 by 6, or 30 square feet, then 30 plus 20 per cent should be deducted or 36 feet from 1080=1044 as the roof area, exclusive of deck and cornice projections.

Wood shingles are estimated on an average width of 4 inches.

The following table shows the amounts required per square of 100 square feet for different exposures.

4″ exposure	900 shingles
4½″ exposure	800 shingles
5″ exposure	720 shingles
6″ exposure	600 shingles

Composition shingles are sold by the square or on the basis of enough material to cover 100 square feet of roof surface. Owing to the numerous varieties it is impossible to give information that will apply to all brands, but each manufacturer gives all information in reference to their own particular products.

Lath are estimated by the square yard and bought by the thousand. It requires 14 lath, ⅜″ x 1⅜″ x 4′ 0″ to cover 1 square yard of wall surface.

Millwork

This term embodies so much and is defined so differently in various localities, that to attempt to give here more than a few fundamental rules would be impractical. Exterior mouldings, such as crown moulding, bed moulding, dripcap, lattice, quarter round, cove, etc., are all measured by the lineal foot.

The number of lineal feet of lattice required to cover a given area if the openings between the strips are the same as the width of the strips is found by multiplying the area for

1⅛″ wide lattice by 12
1⅜″ wide lattice by 10
1¾″ wide lattice by 8

In specifying windows the width should always be given first, followed by the height and then the thickness. Windows can be measured either by glass size or the opening size. If glass measurement is used the correct method is to designate the size in inches only, with the width first, followed by the height in inches only, the number of lights and thickness, viz.: 26 x 28 2-light, 1⅜. If the opening size is given the width should be given first, in feet and inches, followed by the height, in feet and inches, the thickness and the number of lights, viz.: 2′ 6″ x 5′ 2″, 1⅜″—2-light.

The measurements of doors as well as windows, should always be designated with the width first, followed by the height and thickness.

Interior mouldings such as base, base shoe, picture moulding, beam ceiling, chair rail, panel moulding, etc., are measured by the lineal foot.

Door and window side casing, stops, head casing, cap moulding, fillet, window stool, window apron and other materials needed to trim door and window openings can be measured either by the lineal foot or as sides of trim. A side of window trim includes all the different millwork members used on the inside of the sash. A side of door trim includes all the millwork members required for trimming one side of the door. It requires two sides of door trim to complete an inside door and one side of door trim for an outside door.

The door stops which are only used on one side of a door should not be included with the door trim. Either list the door stops separately or with the set of interior jambs (interior door frame).

In listing door and window trim, the width of the opening should always be given first, followed by the height, with the complete list of all the different members wanted. Door jambs should also be listed giving the width first, followed by the height and width of the partition from face of plaster to face of plaster.

Special millwork such as casework, panels, stairwork, etc., require so much information in reference to measurements that no set rules can be followed. For millwork of this character someone with experience should be consulted.

Plaster

Plastering is estimated by the square yard. The most common plaster at present is what is known as Cement Plaster, prepared by plaster manufacturers. Cement plaster is supplied in both hair fibred and unfibred—sand to be added at the job.

The following table shows approximately the amount of plaster and sand required for the different kinds of walls, based on average conditions.

Cement plaster for 100 square yards of surface

Plastering Surface	Wood Lath	Metal Lath	Plaster Board	Brick and Clay Tile Walls
Mixture	1 part plaster 2 parts sand	1 part plaster 2 parts sand	1 part plaster 2 parts sand	1 part plaster 3 parts sand
Pounds	900 to 1100	1700 to 2000	800 to 900	1400 to 1700
Yards of sand	1	1	1	1

Wood fibre plaster for 100 square yards of surface

Plastering Surface	Wood Lath	Metal Lath	Plaster Board	Brick and Clay Tile Walls
Mixture	No sand	No sand	No sand	Equal parts sand and plaster
Pounds Plaster	1400 to 1700	2200 to 2700	1300 to 1600	1800 to 2000
Yards of sand	0	0	0	1

Wire Nails

The table on page 434 showing sizes and weights of nails, together with the proper kind of nail to use for the different materials and the amount required for different spacings—can be followed in determining quantities.

Wire Nails—Kinds and Quantities Required

Length in Inches	Gage	Approx. No. to Pound	Nail-ings	Sizes and Kinds of Material
2½	10¼	106	2	1x4
2½	10¼	106	2	1x6
2½	10¼	106	2	1x8
2½	10¼	106	2	1x10 I. Used square edge as plat-
2½	10¼	106	3	1x12 forms, floors, sheathing, or
4	6	31	2	2x4 shiplap.
4	6	31	2	2x6 II. When used D. & M.,
4	6	31	2	2x8 blind nailed, only one-half
4	6	31	3	2x10 quantity named required.
4	6	31	3	2x12
6	2	11	2	3x4
6	2	11	2	3x6
6	2	11	2	3x8
6	2	11	3	3x10
6	2	11	3	3x12
2½	12½	189	2	Base, per 100 ft. lin.
2½	10¼	106	2	Byrket lath
2½	12½	189	1	Ceiling, ¾x4
2	13	309	1	Ceiling, ½ and ⅝
2½	12½	189	2	Finish, ⅞
3	11½	121	2	Finish, 1⅛
2½	10	99	1	Flooring, 1x3
2½	10	99	1	Flooring, 1x4
2½	10	99	1	Flooring, 1x6
4	6	31		Framing, 2x4 to 2x16 requires 3 or
3½	8	49		more sizes and vary greatly.
3	9	69		
6	2	11		Framing, 3x4 to 3x14
2½	11½	145	2	Siding, Drop, 1x4
2½	11½	145	2	Siding, Drop, 1x6
2½	11½	145	2	Siding, Drop, 1x8
2	13	309	1	Siding, Bevel, ½x4
2	13	309	1	Siding, Bevel, ½x6
2	13	309	1	Siding, Bevel, ½x8
				Casing, per opening
1¼	14	568	12″ o.c.	Flooring, ⅜x2
1½	15	778	16″ o.c.	Lath, 48″
⅞	12	469	2″ o.c.	Ready roofing
⅞	12	469	1″ o.c.	Ready roofing
⅞	12	180	2″ o.c.	Ready roofing (⅝ heads)
⅞	12	180	1″ o.c.	Ready roofing (⅝ heads)
1¼	13	429		Shingles
1½	12	274		Shingles
⅞	12	180	4	Shingles
⅞	12	469	4	Shingles
1	16	1150	2″ o.c.	Wall board, around entire edge
1	15½	1010	3″ o.c.	Wall board, intermediate nailings

Trade Names	Pounds per 1,000 Feet B. M. on center as follows: 12″	16″	20″	36″	48″
8d common	60	48	37	23	20
8d common	40	32	25	16	13
8d common	31	27	20	12	10
8d common	25	20	16	10	8
8d common	31	24	20	12	10
20d common	105	80	65	60	33
20d common	70	54	43	27	22
20d common	53	40	53	21	17
20d common	60	50	40	25	20
20d common	52	41	33	21	17
60d common	197	150	122	76	61
60d common	131	97	82	52	42
60d common	100	76	61	38	34
60d common	178	137	110	70	55
60d common	145	115	92	58	46
8d finish		1			
8d common		48			
8d finish	18	14			
6d finish	11	8			
8d finish	25	12			
10d finish	12	10			
8d floor brads	42	32			
8d floor brads	32	26			
8d floor brads	22	18			
20d common	20	16	14		
16d common	10	10	8		
10d common	8	6	5		
60d common	30	25	20		
8d casing	45	35			
8d casing	30	25			
8d casing	23	18			
6d finish	23	18			
6d finish	15	13			
6d finish	12	10			
6d & 8d casing	About ½ pound per side				
3d brads	About 10 pounds per 1,000 square feet				
3d fine	6 pounds per 1,000 pieces				
Barbed roofing	¾ of a pound to the square				
Barbed roofing	1½ pounds to the square				
American felt roofing	1½ pounds to the square				
American felt roofing	3 pounds to the square				
3d shingle	4½ pounds; about 2 nails to each 4 inches				
4d shingle	7½ pounds; about 2 nails to each 4 inches				
American felt roofing	12 lbs., ⅝″ heads; 4 nails to shingle				
Barbed roofing	4½ lbs., ⅝″ heads; 4 nails to shingle				
2d barbed Berry, flat head	5 pounds, ⅝″ heads; per 1,000 square feet				
2d casing or floor brad	2½ lbs., ⅝″ heads; per 1,000 square feet				

Wood shingles vary in width; asphalt are usually 8″ wide. Regardless of width 1,000 shingles are the equivalent of 1,000 pieces 4″ wide.

Butts or Hinges

For exterior doors which are 1¾″ thick, three pairs of butts (or hinges) 4″ x 4″ should be used. For interior doors 1¾″ thick, two pairs of butts 4″ x 4″ could be used (three pair is better). For doors that are 1⅜″ thick, 3½″ x 3½″ butts can be used.

Paint

One gallon of pure lead zinc and linseed oil prepared paint, will cover from 350 to 400 square feet, two coats.

One gallon of lead and oil paint, hand mixed will cover about 225 square feet, two coats.

For exterior painting, to obtain the number of square feet to be covered multiply the total distance around the building by the average height and add one-tenth for gables. One-sixth the amount required for the body of a building will be required for trimming purposes.

Sash for exterior are measured over the entire area.

Doors for exterior are averaged at 35 square feet.

Pairs of Window Blinds for exterior are averaged at 40 square feet. Shingle Gables add one-half to the actual area.

Varnish

One gallon of good varnish will cover about 600 square feet of surface, one coat.

Interior doors including trim are averaged at 35 square feet per side, or 70 square feet per opening.

Interior sides of windows including trim are averaged at 35 square feet.

Base boards are measured at not less than 1 foot wide regardless of actual width.

Picture moulding is measured as 1/3 of a foot in width.

Abbreviations of Mill Work and Trade Terms

Air Dried	A. D.
All Lengths	A. L.
All Widths	A. W.
Apron	Apr.
Astragal	Astg.
Attic	At.
Attic Sash	Att. S.
Back Band	B. B.
Balusters	Bal.
Banded One Side	Band. 1 S.
Banded Two Sides	Band. 2 S.
Band Moulding	Band. M.
Barn Sash	B. S.
Base	Bs.
Base Blocks	Bs. Blox.
Base Moulding	Bs. Mldg.
Batten	Bat.
Beaded & Center Beaded	B. & C. B.
Beaded & Center Matched	B. & C. M.
Bead & Cove	B. & C.
Bead for Glass	B. for G.
Bead-ed One Side	B. 1 S.
Bead-ed Two Sides	B. 2 S.
Bed Moulding	Bd. M.
Better	Btr.
Between Glass	Bet. Gl.
Between Jambs	Bet. Jbs.
Bevel-ed	Bev.
Beveled Plate Glass	Bev. P. G.
Bevel Sticking	Bev. Stkg.
Bill of Lading	B/L
Birch	Bch.
Blind	Bld.
Blind Stop	Bld. St.
Board	Bd.
Board Measure	B. M.
Bookcase	Bk. Case
Bottom	Bot.
Bottom Rail	Bot. Rl.
Bottom Sash	Bot. S.
Bracket	Brkt.
Breakfast Nook	Brkft. Nk.
Brick Opening	Br. Opg.
Brick Veneer	Br. Ven.
Buffet	Buf.
Cabinet	Cab.
Cabinet Finish	Cab. Fin.
Cap Moulding	Cp. M.
Carving	Carvg.
Cased Opening	C. O.
Casement	Cas.
Casement Sash	Cas. S.
Casework	Caswk.
Cash on Delivery	C. O. D.
Casing	Csg.
Catalogue	Cat.
Cathedral	Cath.
Ceiling	Clg.
Cellar Sash	Cel. S.
Cement	Cem.
Chair Rail	Ch. Rl.
Check Rail	Ck. Rl.
China Closet	Ch. Cl.
Circle End	Cir. E.
Circle Head	Cir. Hd.
Circle Top	Cir. Top
Clear	Clr.
Column	Col.
Common	Com.
Composition	Compo.
Construction	Constr.
Corner Bead	Cor. Bd.
Cove & Bead	C. & B.
Cross Panels	X Pan.
Crown Mould	C. M.
Crown Mould Cap	C. M. C.
Cupboard	Cup.
Cypress	Cyp.
Delivered	Del.
Detail	Det.
Dimension	Dim.
Dining Room	Din. Rm.
Divided	Div.
Door	Dr.
Door Frame	Dr. Fra.
Door Jamb	Dr. Jb.
Door Trim	Dr. Tr.
Dormer	Dorm.
Double	Dbl.
Double Acting	D. A.
Double Beaded	Dbl. Bd.
Double Strength	D. S.
Double Thick	D. T.
Drawers	Drws.
Dressed & Headed	D. & H.
Dressed & Matched	D. & M.
Dressed, Matched & Beaded	D.M.&Bd.
Dresser	Dres.
Drip Cap	D. C.
Embossed	Emb.
Enclosures	Enc.
Entrance	Ent.
Expense Bill	E/B
Extra	Ex.
Exterior	Ext.
Face Measure	Face Meas.
Feet	Ft. or ′
Finished Size	Fin. S.
Flat Panel	F. P.
Florentine	Flor.
Floor	Flr.
Flour Bin	Fl. B.
Flush Mould	F. M.
Frame	Fra.
Free on Board	F. O. B.
Freight	Frt.
French Door	Fr. Dr.
French Sash	Fr. S.
Front	Front
Glass or Glaze	Gl.
Gothic	Goth.
Grade of Window Glass	D. S. A.
Grade of Window Glass	D. S. A. A.
Grade of Window Glass	D. S. B.
Grade of Window Glass	S. S. A.
Grade of Window Glass	S. S. B.
Grained	Grd.
Grounds	Grds.
Head Casing	H. Csg.
High	Hi.
Hip Raised Panel	H. R. P.
Hollow Back	H. Bk.
House	Hse.
Inches	In. or ″
Inside	Ins.
Interior	Int.
Ironing Board	Irg. Bd.
Jambs	Jbs.
Kiln Dried	Kln. D.
Knock Down	K. D.
Laminated	Lam.
Lattice	Lat.
Light	Lt.
Lineal	Lin.
Lining	Lng.
Living Room	Liv. Rm.
Lock Rail	L. Rl.
Lumber	Lbr.
Machine Sanded	Mch. Sand.
Material	Mat.
Medicine Case	M. C.
Meeting Rail	Mt. Rl.
Member	Mem.
Millwork	Millwk.
Mill Run	M. R.
Mirror	Mir.
Morgan	M.
Moulding	Mldg.
Mullion	Mul.
Newel	New.
Octagon	Octg.
O Gee (Style of Sticking)	O. G.
On Center	O. C.
One Side	1/S
One Thousand	M.
Opening	Opg.
Outside	O/S
Outside Casing	O. Csg.
Outside Opening	O/S Opg.
Over All	O. A.
Painted	Ptd.
Pair	Pr.
Panel	Pan.
Parting Stops	P. Stp.
Pedestal	Ped.
Pergola	Perg.
Picture Mould	Pct. Mo.
Piece	Pc.
Pilaster	Pil.
Pine	P.
Plain Glass	Pl. Gl.
Plain Plate Glass	Pl. P. Gl.
Plain Rail	Pl. Rl.
Plain Sawed Red Oak	P. R. Oak
Plain Sawed White Oak	W. Oak
Plaster	Plas.
Plate	Plt.
Please Deliver Quick	P. D. Q.
Ploughed and Bored	P. & B.
Pockets and Pulleys	P. & P.
Poplar	Pop.
Pulley Stile	P. St.
Quantity	Quan.
Quarter Round	Qr. Rd.
Quarter Sawed	Qr. S.
Queen Anne	Q. A.
Rabbetted	Rabt.
Radiator Cover	Rad. Cov.
Radius	R.
Rafter Ends	Raf. E.
Rail	Rl.
Raised Mould	R. Mo.
Raised Panels	R. P.
Rift Sawed	Rft. S.
Ripping Size	Rip. S.
Rolling Slats	R. S.

Abbreviations of Mill Work and Trade Terms—*Continued*

Room	Rm.
Rough	Rgh.
Round	Rd.
Sash	S.
Sash Opening	S. Opg.
Segment Head	Seg. Hd.
Segment Top	Seg. Top
Select	Sel.
Shingle	Shgl.
Sideboard	Sdbd.
Sidelights	Sdlts.
Single	Sgl.
Single Strength	S. S.
Single Thick	S. T.
Sized	Szd.
Sliding	Sldg.
Square	Sq.
Stationary Slat	S. S.
Sticking	Stkg.
Stile	St.
Stock	Stk.
Stool	Stl.
Stops	Stp.
Storm Door	St. Dr.
Storm Sash	St. S.
Studding	Stud.
Surfaced Four Sides	S 4/S
Surfaced One Side	S 1/S
Surfaced 1 Side and 1 Edge	S 1/S & 1/E
Surfaced Two Sides	S 2/S
Thick	Tk.
Threshold	Thrsh.
Tongued & Grooved	T. & G.
Transom	Trans.
Transom Bar	T. B.
Trellis	Trel.
Tread	Trd.
Trim	Tr.
Unselected Birch	Uns. Bir.
Unselected Gum	Uns. Gum
Veneered	Ven.
Vestibule	Vest.
Wainscot Cap	Wains. Cap
Water Closet	W. C.
Western Pine	W. P.
White Cedar	Wh. Cedar
White Pine	White P.
Whitewood	W. W.
Window	Wd.
Work Table	Wk. T.
Yellow Pine	Y. P.

Alphabetical Index of Special Articles

	Page
Art Glass	381
Bathroom	196, 205-207
Bedroom	188
Bookcases	208
Breakfast Nook	160
Building with Assurance	6
Colonnade	126
Color Harmony	172-176
Cozy Corners	208
Decoration, Interior	124-125
Dining Room	136
Door Differences	238-239
Dress Your Home in An "Overcoat"	342
Finishes and Paints	316-318
Finishes, Modern Wood	313
Fireplaces	208
Floors	378-380
Furniture	167-176
Flush Doors	300
Garages	368
Guarantee, Morgan	23, 319
Hardware	320-321
Heating	221-227
Home	3
How to Qualify for the Morgan Guarantee	319
Interior Decoration	124-125
Kitchen	181
Landscape	372-374
Lighting	392-394
Linen Cabinets	233
Living Room	113
Lumber and Its Uses	228
Make Home Substantial	80-83
Mirror Door	298
Mouldings	395
Paints and Finishes	316-318
Paneling, Wall	229
Pantry Cases	233
Plan Suggestions	22
Porch	362
Radiator Covers	208
Reception Halls	108
Stairways	97
Suggestions:	
Color Harmony	172-176
Estimating Building Material	431-434
Storm Doors and Sash	342
Substitution	135
Wall Sockets, Electric	112
Wider Doors	84
Woman's Thoughts About a Home	8-20
Vestibule	96
Wall Paneling	229
Wardrobes	233
Wedgewood Door	280
Window Seats	208
Window Troubles	322
Woodwork	312

Alphabetical Index of Mouldings

	Page
Angle Moulding	406
Apron	409, 429
Astragal	427
Back Band	416, 417, 429
Baluster Stock	430
Band Strip	427
Base	410, 418, 422, 423, 428, 429
Base Mould	408, 422, 429
Base Shoe	422, 423, 428, 429
Batten Strip	406
Beaded Mould	420
Bed Mould	400-402
Blind Stop	424, 426
Brick Mould	401, 426
Burlap Strips	428
Cap	419-421
Cap Mould	419, 420, 421
Casing	408, 410, 414-417, 428-429
Ceiling Moulding	407, 428, 429
Chafing Strips	427
Chair Rail	408, 428
Chalk Rail	430
Continuous Trim	428
Corner Bead	409
Cornice Moulding	407, 428, 429
Cove Mould	402, 428
Cove and Bead Moulding	405
Crown Mould	398, 399, 407
Drip Cap	403
Door Trim	396, 397
Embossed Mould	421
Fillet	419-421
Frieze Mould	406
Glass Beads	405
Half Round	402
Head Casing	410, 419-421
Hook Strip	408, 428
Jamb Lining	410
Lattice	403
Lining	410
Mullion Casing	428

Alphabetical Index of Mouldings—*Continued*

Neck Mould 419-421
Nosing 406-408, 429

Outside Casing 424

Panel Mould 407, 429
Panel Strip 403, 408, 410, 428
Parting Strip 424, 426
Partition Parts 413
Picture Mould 409, 428
Pulley Stile 424, 426

Quarter Round 404, 413, 430

Scotia Mould 402
Screen Mould 402, 406
Screen Stock 406
Shelf Cleats 409
Shoe Mould 422, 423, 428, 429
Sill Stock 424, 425
Sliding Door Astragal 427
Sprung Mould 398, 402, 407, 428, 429
Square Members 410
Stool 411, 412, 429
Stop 404, 405
Sub Sill 425

T-Astragals 427
Thresholds 413

Wainscot Cap 407-408
Water Table 403, 424
Window Stop 424, 426
Window Trim 396, 397

Numerical Index of Mouldings

Design No.	Size	Page
M-5154	3/8"x 3/4"	419
M-5159	1/2"x 7/8"	419
M-5295	3/4"x2 1/8"	408
M-5298	3/4"x1 3/4"	408
M-8000	3/4"x3 1/4"	398
M-8002	3/4"x3 5/8"	398
M-8003	3/4"x2 3/4"	398
M-8004	3/4"x5 1/4"	398
M-8005	3/4"x4 5/8"	398
M-8006	3/4"x4 1/4"	398
M-8007	3/4"x1 3/4"	399
M-8008	3/4"x2 1/4"	399
M-8009	3/4"x3 5/8"	399
M-8010	3/4"x2 3/4"	399
M-8011	3/4"x2 1/4"	399
M-8012	3/4"x4 1/4"	399
M-8013	3/4"x4 5/8"	399
M-8014	3/4"x3 1/4"	399
M-8015	3/4"x1"	401
M-8016	3/4"x1 3/4"	401
M-8017	3/4"x1 1/2"	401
M-8018	3/4"x2 1/4"	400
M-8019	3/4"x2 3/4"	400
M-8020	3/4"x3 1/4"	400
M-8021	3/4"x4 1/4"	400
M-8023	3/4"x3 5/8"	400
M-8024	3/4"x1 3/4"	402
M-8025	3/4"x2 1/4"	402
M-8026	3/4"x2 3/4"	402
M-8029	3/4"x3 1/4"	402
M-8030	3/4"x2 1/4"	401
M-8031	3/4"x1 3/4"	401
M-8032	3/4"x2"	401
M-8033	3/4"x2 3/4"	401
M-8035	3/4"x 7/8"	401
M-8036	3/4"x1 1/4"	401
M-8037	1 1/8"x1 3/8"	401
M-8038	1 1/8"x1 3/4"	401
M-8042	5/8"x 3/4"	401
M-8045	3/4"x1 1/8"	401
M-8046	1 1/8"x1 5/8"	401
M-8048	1 3/4"x2"	401
M-8051	1"x1"	406
M-8059	1/2"x 7/8"	402
M-8060	3/4"x 3/4"	402
M-8061	3/4"x1 1/2"	402
M-8063	1/2"x 1/2"	404, 430
M-8064	5/8"x 5/8"	404, 413
M-8065	3/4"x 3/4"	404, 422
M-8067	3/4"x1 3/8"	404
M-8075	1/4"x 7/8"	402
M-8076	5/16"x 5/8"	402
M-8077	3/8"x 11/16"	402
M-8078	1/2"x1"	402
M-8079	5/8"x1 1/4"	402
M-8080	3/4"x1 5/8"	402
M-8082	3/8"x 7/8"	404
M-8083	3/8"x1 1/8"	404
M-8084	3/4"x1 3/8"	404,424,426
M-8085	3/8"x1 5/8"	404
M-8086	3/8"x1 7/8"	404
M-8089	1/2"x1 1/8"	404
M-8090	1/2"x1 5/8"	404
M-8091	1/2"x1 7/8"	404
M-8093	1/2"x2 1/4"	405
M-8094	1/2"x1 7/8"	405
M-8095	1/2"x1 5/8"	405
M-8096	1/2"x1 3/8"	405
M-8097	1/2"x1 1/8"	405
M-8098	1/2"x1 3/8"	404
M-8115	1/2"x1 5/8"	404
M-8116	1/2"x1 3/8"	404
M-8117	1/2"x1 1/8"	404
M-8118	1/2"x1 1/8"	404
M-8118 1/2	5/8"x 13/16"	404
M-8119	1/2"x1 3/8"	404
M-8120	1/2"x1 5/8"	404
M-8123	3/4"x1 1/2"	406
M-8124	1 1/4"x2"	406
M-8125	1 3/8"x2 1/4"	406
M-8132	9/16"x 7/8"	406
M-8133	5/8"x 7/8"	406
M-8139	5/16"x 5/8"	406
M-8140	3/8"x 3/4"	406
M-8141	9/16"x1 1/8"	406
M-8142	11/16"x1 3/8"	406
M-8145	3/8"x 5/8"	406
M-8146	7/16"x 3/4"	406
M-8155	3/4"x1 5/8"	407
M-8161	3/8"x1"	407
M-8167	5/8"x1 1/4"	407
M-8168	3/4"x1 3/4"	407
M-8174	3/4"x1 5/8"	407
M-8177	3/4"x2"	407
M-8178	9/16"x2"	407
M-8180	3/4"x2 1/2"	407
M-8221	3/4"x2 1/8"	408
M-8238	1 3/8"x1 3/8"	409
M-8242	3/4"x1 7/8"	409
M-8256	1 1/8"x1 5/8"	408
M-8262	3/4"x1 3/4"	409, 428
M-8262 1/2	3/4"x2 1/2"	428
M-8263	3/4"x1 3/4"	409
M-8263 1/2	3/4"x1 3/8"	409
M-8264	3/4"x1 3/4"	409
M-8264 3/4	3/4"x1 3/8"	409
M-8265	3/4"x1 3/4"	409
M-8267	1 1/8"x3 5/8"	412, 429
M-8267 1/2	3/4"x3 1/4"	412
M-8269	1 1/8"x4 1/4"	412
M-8269 1/2	1 1/8"x3 1/4"	412
M-8271	3/4"x1 3/4"	413
M-8273	3/4"x2 1/4"	413
M-8278	5/8"x3 5/8"	413
M-8280	5/16"x1 1/8"	403
M-8281	5/16"x1 3/8"	403, 428
M-8282	5/16"x1 3/4"	403
M-8283	1 1/8"x1 5/8"	403
M-8283 1/2	11/16"x1 5/8"	403
M-8284	1 1/8"x2"	403
M-8285	1 1/8"x2 1/2"	403
M-8286	1 1/8"x3"	403
M-8287	1 1/8"x3 1/2"	403
M-8289	3/4"x4 1/4"	414
M-8290	3/4"x4 3/4"	414
M-8308	3/4"x3 5/8"	408,414,417
M-8309	3/4"x4 1/4"	414, 417
M-8310	3/4"x4 3/4"	414
M-8311	3/4"x5 1/4"	414
M-8341	3/4"x4 1/4"	415
M-8342	3/4"x4 3/4"	415
M-8358	3/4"x3 5/8"	416
M-8359	3/4"x4 1/4"	416
M-8366	3/4"x1 1/2"	417
M-8368	1 1/8"x1 5/16"	416
M-8374	1 1/8"x1 1/8"	416
M-8378	1 1/8"x1 1/2"	417
M-8378 1/2	13/16"x1 1/16"	417
M-8384	3/4"x4 1/2"	418
M-8385	3/4"x5 1/4"	418
M-8386	3/4"x7 1/4"	418
M-8387	1 1/8"x1 5/16"	416, 419
M-8389	1 1/8"x1 3/8"	419
M-8393	1 3/8"x2 1/2"	419
M-8394	3/4"x4 1/2"	410, 419, 420, 426
M-8395	7/16"x1 1/8"	419
M-8396	1 1/8"x2 1/4"	419
M-8397	3/4"x5"	410, 421
M-8399	1 3/8"x2 1/2"	420
M-8400	1 1/8"x5"	420
M-8401	1 3/8"x2 3/8"	420
M-8403	7/16"x1 1/4"	420, 421
M-8404	3/4"x 3/8"	420
M-8410	1 1/8"x2 5/8"	421
M-8413	5/8"x 3/4"	421
M-8414	3/4"x2 3/4"	422
M-8415	3/4"x7 1/4"	422
M-8420	3/4"x2 1/4"	422
M-8421	3/4"x7 1/4"	422
M-8422	1/2"x 3/4"	422, 429, 423, 428
M-8424	3/4"x7 1/4"	410, 423
M-8426	3/4"x7 1/4"	423
M-8427	5/8"x 3/4"	422

Numerical Index of Mouldings—*Continued*

Design No.	Size	Page
M-8430	¾"x1⅜"	424
M-8431	¾"x4½"	424
M-8432	½"x¾"	424-426
M-8439	1⅝"x4"	425
M-8440	¾"x5⅜"	425
M-8441	1⅛"x2"	426
M-8443	¾"x4⅛"	426
M-8444	¾"x4⅛"	426
M-8446	¾"x2⅜"	427
M-8450	⅝"x2½"	427
M-8450-A	⅝"x2½"	427
M-8520	¾"x2"	400
M-8530	⅝"x ⅝"	402
M-8531	¾"x1"	402
M-8532	¾"x2"	402
M-8533	¾"x2⅝"	402
M-8535	⅝"x 7/8"	401
M-8540	½"x1⅛"	405
M-8541	½"x1⅜"	405, 428
M-8542	½"x1⅝"	405, 428
M-8543	½"x1⅞"	405
M-8544	½"x2¼"	405
M-8560	¼"x ½"	405
M-8561	¼"x ⅜"	405
M-8562	⅜"x ½"	405
M-8562½	5/16"x ⅜"	405
M-8563	⅜"x 7/16"	405
M-8564	7/16"x 9/16"	405
M-8567	1⅛"x7¼"	411
M-8567½	¾"x7¼"	411
M-8568	¾"x3½"	409
M-8570	½"x9/16"	405
M-8571	⅝"x ⅝"	405
M-8598	¾"x3⅝"	411
M-8599	¾"x2¾"	411
M-8600	¾"x1¾"	406
M-8610	¼"x ¾"	406
M-8611	¼"x ¾"	406
M-8612	½"x ¾"	406
M-8613	¾"x1¾"	406
M-8614	¾"x1¾"	406
M-8615	¾"x2¾"	406
M-8619	¾"x1½"	407
M-8620	¾"x ⅞"	407
M-8621	¾"x1⅜"	407
M-8623	¾"x3¼"	407
M-8624	¾"x2¼"	407
M-8625	½"x2½"	408,428
M-8626	¾"x3"	408
M-8628	⅜"x2¼"	408
M-8629	⅜"x2¼"	408
M-8635	⅝"x2½"	408
M-8636	⅝"x3½"	408
M-8638	1⅛"x7¼"	412
M-8640	⅝"x3½"	408,414,417
M-8641	⅝"x3½"	409
M-8642	¾"x3⅝"	409
M-8643	¾"x3⅝"	409
M-8655	5/16"x1¾"	410
M-8656	⅜"x2¼"	410
M-8657	⅝"x2¼"	410
M-8660	¾"x2¾"	410
M-8667	⅝"x2¼"	408
M-8695	1⅜"x3¼"	413
M-8696	1⅝"x2½"	413
M-8699	¾"x5¼"	407
M-8700	⅝"x3⅝"	413
M-8705	¾"x4¼"	410,415,417
M-8706	¾"x4¼"	415
M-8707	¾"x4¾"	415
M-8711	¾"x3⅝"	416
M-8712	¾"x3⅝"	416
M-8713	1⅛"x1⅛"	417
M-8715	1⅛"x2"	419
M-8716	¾"x5½"	418
M-8717	¾"x3½"	415, 418
M-8721	1⅜"x2"	421
M-8722	1⅛"x5"	421
M-8740	¾"x1¾"	422
M-8741	¾"x5¼"	422
M-8790	¾"x7¼"	423
M-8828	¾"x7¼"	423
M-8840	1⅛"x4¼"	424
M-8850	¾"x2⅜"	424
M-8851	1⅝"x2⅛"	424
M-8855	¾"x4¾"	425
M-8865	¾"x4⅛"	426
M-8875	1⅝"x2½"	427
M-8876	1⅜"x2⅝"	427
M-8890	5/16"x2¼"	427
M-8891	5/16"x1⅛"	427
M-8900	1⅛"x1⅛"	430
M-8901	1⅜"x1⅜"	430
M-8902	1⅝"x1⅝"	430
M-8903	1⅝"x1⅝"	430
M-8920	1"x1½"	430
M-8921	1⅛"x2⅝"	430
M-8922	¾"x2½"	430
M-9029	¾"x3⅝"	428, 429
M-9267	1⅛"x1¾"	429
M-9268	½"x1⅝"	429
M-9311	½"x6"	428
M-9378	13/16"x1"	429
M-9394	½"x3"	429
M-9532	¾"x2¼"	428
M-9640	½"x3"	429
M-9651	¾"x3⅝"	428
M-9740	½"x1⅝"	429
M-9741	½"x4½"	429
M-9742	½"x3⅝"	428

General Index

- Abbreviations ... 435
- Accordion French Doors ... 180
- Angle Newels ... 351
- Art Glass ... 382-391
- Balusters:
  - Porch ... 366
  - Stair ... 352
- Barn Sash ... 337
- Base Blocks ... 355
- Bathroom Cases ... 197-204
- Bathroom Scenes ... 19,197-201
- Beam, Ceiling ... 354-355
- Bedroom Scenes ... 17, 189-195
- Blinds ... 346-347
- Bookcases ... 210-212,215
- Bookcase Colonnade ... 129, 131, 132, 133, 134
- Book Number ... 2
- Brackets:
  - Exterior ... 367
  - Stair ... 348
- Branches of Morgan Woodwork Organization ... 2
- Breakfast Nooks ... 15, 161-165
- Broom Case ... 187
- Buffets ... 146, 147, 150, 151, 158, 159
- Buildings with Morgan Millwork ... 353
- Cased Opening ... 161-165
- Casement Sash ... 338-339
- Casework:
  - Bathroom Cases ... 197-204
- Bookcases ... 210-212, 215
- Breakfast Nook ... 15, 161-165
- Broom Case ... 187
- Buffets ... 146, 147, 150, 151, 158, 159
- China Case ... 154-157
- Colonnades ... 127-134
- Cozy Corners ... 216-217
- Cupboards ... 236
- Dressing Table ... 198
- Fireplaces ... 209-213
- Ironing Board ... 186
- Kitchen Cases ... 182-187
- Linen Cases ... 197-201, 234-235
- Mantel Shelves ... 209-214
- Medicine Cases ... 197-200, 202-204
- Pantry Cases ... 236-237
- Radiator Covers ... 218-220
- Seats ... 201, 209-210, 216-218
- Sideboards ... 148, 149, 152, 153
- Wardrobes ... 234-235
- Ceiling Beams ... 354-355
- Ceiling Cornices ... 354-355
- Cellar Frame ... 357
- Cellar Sash ... 335
- Check Rail ... 323
- China Case ... 154-157
- China Case Colonnade ... 133
- Circle Top Frames ... 358
- Circle Top Sash ... 341
- Circle Top Transom ... 340
- Clothes Chute Door ... 200, 201, 204
- Colonnades ... 127-134
  - Bookcase ... 129, 131, 132, 134
  - China Case ... 133
  - Colonial ... 127
  - Writing Desk ... 132
- Colonial Colonnade ... 127
- Colonial Doors ... 85-87, 252, 253, 278, 279, 285
- Color Schemes ... 170-171, 174, 175
- Color Illustrations:
  - Art Glass ... 382-386
  - Bathroom ... 19
  - Bedroom ... 17
  - Breakfast Nook ... 15
  - Color Schemes ... 170-171, 174-175
  - Dining Room ... 13
  - Door Inlays ... 310-311
  - Entrance of a Home ... 5
  - Finishes ... 314-315
  - Frontispiece ... 3
  - Homes ... 24-79
  - Kitchen ... 21
  - Library ... 11
  - Living Room ... 9
  - Paint Finishes ... 314-315
  - Reception Hall ... 7
  - Wedgewood Door ... 281
- Columns, Porch ... 365
- Combination Storm and Screen Doors ... 342-343

General Index—*Continued*

Construction: Page
- Column 365
- Door 238, 239, 300-301
- Frame 356-357

Copyright 2
Cornices, Ceiling 354-355
Cottage Sash 334
Cottage Windows 332-333
Cozy Corner Seats 216-217
Cupboards 236
Dining Rooms 19, 137-145, 180
Divided Top Windows 324-332
Dormers 360-361
Doors:
- Accordion French 180
- Clothes Chute 200, 201, 204
- Colonial 278, 279, 285, 85-87, 252, 253
- Construction of 238, 239, 300, 301
- Exterior 85-95, 240-269, 306-309
- Flush 302-309
- French 177-180, 286-295
- Garage 371
- Gum Panel 282
- Hardwood 240-251, 270-281, 286-289
- Inlaid 303-305
- Interior 177-180, 270-295, 302-305
- Mirror 299
- Panel 252, 253, 270-285
- Sidelights 85-95, 296, 297
- Softwood 252-269, 282-285, 290-295
- Sticking, Stile of 239
- Storm 342-343
- Wedgewood 280-281

Door Finishes 314-315
Door Inlays 310-311
Door Sticking, Stile of 239
Door Trims 396-397
Dressing Table 198
Double Hung Windows 323-336
Dowels, Wedge 239, 301
Editors, Names of Co-operators 4
Eight-light Windows 336
Enclosures, Radiator 218-220
Ends, Rafter 367
Entrances 85-95
Entrance Frames 85-95
Exterior Doors 85-95, 240-269, 306-309
Fences 376-377
Finishes, Door 314-318
Fireplaces 209-213
Flooring 380
Flower Boxes 359
Flush Door Construction 300-301
Flush Doors 302-309
Four-light Windows 335
Frames:
- Circle Top 358
- Gable 358

Frames, Section of 356-357
French Doors 177-180, 286-295
French Doors, Accordion 180
Front Entrances 85-95
Gable Brackets 367
Gable Frames 358
Garages 369-370
Garage Doors 371
Gates 377
Glass:
- Art 382-391
- Leaded Bevel Plate 391
- Leaded Double Strength 390

Glossary 435
Guarantee, Morgan 23, 319
Gum Panel, Doors 282
Halls, Reception 109-111
Hardware 320-321
Hardwood
- Doors 240-251, 270-281, 286-289

Home Designs 24-79
Homes with Morgan Millwork 345
Illustrations, Colored—3, 5, 7, 9, 11, 13, 15, 17, 19, 21, 24-79, 170, 171, 174, 175, 281, 310, 311, 314, 315, 382-386
Inlays, Flush Door 303-305, 310-311
Interior
- Doors 177-180, 270-295, 302-305

Ironing Board 186
Kitchen Cases 182-187
Kitchen Scenes 182-185
Landing Newels 351
Leaded Art Glass 382-391
Library Scene 11
Linen Cases 197-201, 234-235
Living Rooms 9, 114-123, 177
Mantel Shelves 209-214
Medicine Cabinets 197-200, 202-204
Mirrors 198, 201
Mirror Door 299
Morgan Guarantee 23, 319
Morgan Woodwork Organization
- Branches 2

Moulding, Morgan
- Standardized 396-430

Newels:
- Angle Stair 351
- Landing Stair 351
- Porch 365
- Starting Stair 349-350

Nooks, Breakfast 15, 161-165
Openings, Cased 161-165
Panel Doors:
- Exterior 252-253
- Interior 270-285

Panel Wainscoting 230-232
Pantry Cases 236-237
Pergolas 375
Plans, House 24-79
Plinth Blocks 355
Plumbing Fixtures 205-207
Porches 363, 364
Porch, Sun 166
Porchwork:
- Balusters 366
- Brackets 367
- Columns 365
- Columns Construction 365
- Newels 365
- Posts 365
- Rails 366

Preface 6
Quarter Round 404
Radiator Covers 218-220
Rafter Ends 367
Rails:
- Porch 366
- Stair 352

Reception Halls 109-111, 178
Risers, Stair 348
Room Beams 354-355
Room Paneling 230-232
Sanitary Doors 302-309
Sash:
- Barn 337
- Casement 338-339
- Cellar 335
- Circle Top 341, 358
- Cottage 334
- Gable 358
- One Light 340
- Queen Anne 340-341
- Storm 344
- Transom 340-341

Sash Doors:
- Exterior 240-251, 254-269, 290-295
- Flush, Exterior 306-309
- Flush, Interior 305
- Interior 271-273, 275, 276, 286-295

Scenes:
- Bathroom 19, 197-201
- Bedroom 17, 189-195
- Breakfast Nook 15, 161-165
- Dining Room 13, 137-145, 180
- Kitchen 21, 182-185
- Library 11
- Living Room 9, 114-123, 177
- Reception Hall 7, 109-111, 178
- Study 179
- Sun Porch 166

Seats 209, 210, 216, 217, 218
Shutters and Blinds 346-347
Sideboards 148, 149, 152, 153
Sidelights 85-95, 296-297
Softwood
- Doors 252-269, 282-285, 290-295

Specifications for Interior Wood
- Finishes 314-316

Square Stair Balusters 352
Sun Porch 166
Stained Glass 382-386
Stair:
- Balusters 352
- Brackets 348
- Fillet 352
- Newels 349-351
- Parts 348-352
- Rail 352
- Risers 348
- Shoe 352
- Steps 348
- String Board 348
- Tread 348

Stairways 98-107
Sticking, Door 239
Storm Doors, Combination 342-343
Storm Sash 344
Study 179
Table, Dressing 198
Title 1
Transoms 86, 87, 340, 341
Treads, Stair 348
Turned Balusters 352
Twelve Light Windows 336
Two Light Windows 323-331
Wall Paneling 230-232
Wardrobes 234-235
Wedge Dowel, Morgan 239, 301
Wedgewood Door 280-281
Windows 323-336
- Cottage 332-333
- Divided Top 324-332
- Double Hung 323-336
- Eight Light 336
- Four Light 335
- Leaded Glass 333
- Twelve Light 336
- Two Light 323

Window Check Rail 323
Window Seats 216-218
Window Trim 396-397
Window Troubles, How to Avoid
- Them 322

Writing Desk, Colonnade 132

MORGAN

This book was planned and designed
by the
MORGAN WOODWORK ORGANIZATION
and in its production
was assisted
by
The Dean-Hicks Co., *Photographs and Illustrations*
Henri, Hurst and McDonald, *Advertising*
H. C. Lammers, *Color Drawings*
Peerless Engraving and Colortype Co., *Color Plates*
F. J. and E. M. Schmidt, *Illustrations and Plates*
The S. K. Smith Co., *Cover*
Spinner Bros. Co., *Binding*
Bert L. White Co., *Printing*